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Editor/Design and Layout - Chris Bentley

News - Ralph Titterton, Luke Davis

Episode Guide - Chris Bentley, Andrew Frampton
& Nick Williams

Feature Articles - Luke Davis, Martin Gainsford, Dave Griffiths,
Tim Mallett & Glenn Pearce

Special Thanks to Johnny Byrne

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USEFUL FANDERSON ADDRESSES

Fanderson Committee, FAB Editorial & Expo 2098

Fanderson, P.O. Box 93, Wakefield, West Yorks WF1 1XJ

Fanderson Secretary:

Nick Williams, 1 Northway Road, Wick, Littlehampton,
West Sussex BN17 7JX

Fanderson Sales:

Stephen Brown, 15 Somerset Road, Erdington,
Birmingham B23 6NQ

Fanderson Public Relations:

Ralph Titterton, 2 Romney Road, Willesborough, Ashford,
Kent TN24 0RW

Pen Pals & Overseas Liaison:

Melanie Rowlands, c/o 1 Northway Road, Wick, Littlehampton,
West Sussex BN17 7JX, England

Fanderson Fiction Submissions:

Ray Pluck, 15 Tedworth Close, Guisborough,
Cleveland, TS14 7PR

Please remember to enclose a stamped self-addressed envelope
or three IRCs when writing to the above addresses if you wish to
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Fanderson Web Site:

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The market place for Anderson merchandise.

Front Cover - Aarchon (Alex Scott), Chief Justifier of the Federated Worlds of Sidon in the Space:1999 episode Voyager's Return, written by Johnny Byrne.

Back Cover - The High Priest (Aubrey Morris) judges the Female Mute (Jackie Horton) to be unclean in another Johnny Byrne-penned Space:1999 episode, Mission Of The Darians.

"The Express" newspaper recently published the following 'FAB Fact' in the June 5th issue as part of an article about the forthcoming Thunderbirds live-action movie: "Thunderbirds fans are called Fandersons, hold regular conventions and dress up in Tracy brother costumes." Yes, really! "The Express" says it's a fact, so it must be true!

Fortunately, the general public have more sense than to believe the kind of drivel presented as 'facts' in newspapers like "The Express" but one does despair that the media has such an unhealthy fascination with presenting people whose hobbies and interests happen to focus on television programmes as lunatic obsessives. And it makes no difference to them if these people turn out to be as sane and ordinary as anyone else - they'll just manipulate the truth to get the story they want.

I don't think that I will ever forget my first experience of this media manipulation. It was at the club's Fanderson 91 convention in Leeds and Thunderbirds was enjoying an incredible surge of popularity due to the first UK network screenings of the series on BBC2. I was interviewed at the convention by a reporter from what I had previously believed to be a very respectable newspaper who asked, during the course of our conversation, for my thoughts on why Thunderbirds was still so popular after so many years. The last of about half a dozen possible reasons that I put forward was that the series was being screened as alternative viewing to BBC1's six o'clock news bulletin and that, clearly, some six million people in this country prefer to sit down to escapist viewing at teatime after a hard day at the office, rather than listen to frightening and worrying reports of violent crime, terrorism, corruption and political scandal in the real world.

The next morning, the reporter's article about the convention appeared in the newspaper and I was horrified to find that the only part of her interview with me to be quoted in the article was this bit about Thunderbirds being screened at the same time as the news - only somehow my words had become twisted to read that I would much rather watch Thunderbirds than live in the real world. What I had actually said, speaking clearly and concisely into the reporter's tape recorder, had been deliberately re-written so as to make me appear to be a bit of a nutter.

What motivates the media to ridicule ordinary, respectable individuals in this way? What makes an interest in television stranger to them than an interest in, for example, football, cars, antiques, politics or natural history? Is it fear of something that they don't understand or is it simply that they can't be bothered to do their job properly?

In either case, if anyone at "The Express" is interested in printing some real Fab Facts about Thunderbirds fans, they can start with this one: the last Gerry Anderson convention, held in 1996, was attended by some 300 fans of Thunderbirds who, between them, raised over £3,500 for The Guide Dogs For The Blind Association. Now isn't that more newsworthy than the pap that they printed?

Chris Bentley - Editor

FABNEWS

FROM THE WORLDS OF GERRY ANDERSON

DATELINE: AUG/SEPT 2007

THUNDERBIRDS MOVIE BUDGET SET AT \$60,000,000

Working Title Films, the British film company responsible for *My Beautiful Launderette*, *Four Weddings And A Funeral*, *Bob Roberts*, *Posse*, *Dead Man Walking* and *Fargo*, announced at the Cannes Film Festival in May that they will be producing the live-action *Thunderbirds* movie in 1998. The film's budget has been set at about £37 million (\$60 million) - 30 times the amount spent on making the entire 32 episode television series!

Tim Bevan, co-chairman of Working Title, spoke passionately about *Thunderbirds* at Cannes, describing the 1964 Gerry Anderson series as, "a landmark in the pop culture and huge all over the world. It is one of those programmes that everyone remembers but it has still got a massive appeal for young people. The *Thunderbirds* television series has been one of the UK's greatest success stories, with modern audiences continuing to enjoy its characters, storylines and fantastical gadgets." He added, "I think that when you make this kind of film, you have to do it with a sense of fun and make it really as a big B movie."

Peter Hewitt, currently completing production on Working Title's £30 million film adaptation of Mary Norton's *The Borrowers*, was announced as the film's director back in March (as reported last issue) and former *Four Weddings And A Funeral* star Kristin Scott-Thomas (now better-known for her Oscar-winning role in *The English Patient*) is currently the hot favourite to play Lady Penelope in the film.

Working Title is one of the four motion picture production companies belonging to PolyGram Filmed Entertainment, owners of the intellectual property rights to the *Thunderbirds* television series since their acquisition of the ITC film and television catalogue in 1995. The company also recently announced plans for Hugh Grant to star in another feature film based on an ITC property, the 1970 series *The Persuaders!* which starred Roger Moore and Tony Curtis as millionaire playboys and reluctant criminologists Lord Brett Sinclair and Daniel Wilde.

The \$60 million price tag puts the *Thunderbirds* movie into the big league of major motion pictures alongside other recent 'TV series to film' movies *Mission: Impossible* and *The Saint*. As an indication of what audiences can expect for that kind of money, the list below details the budgets of ten recently released and currently-in-production motion pictures:

Star Trek: First Contact	\$40,000,000
Event Horizon	\$45,000,000
The Saint	\$60,000,000
The Avengers	\$60,000,000
Mission: Impossible	\$64,000,000
Independence Day	\$70,000,000
Lost In Space	\$70,000,000
Twister	\$70,000,000
Mars Attacks!	\$75,000,000
The Fifth Element	\$85,000,000

The budgets for the original 1960s *Thunderbirds* feature films, *Thunderbirds Are Go* and *Thunderbird 6*, were £250,000 (\$400,000) and £300,000 (\$480,000) respectively.

SPACE PRECINCT BROADCAST UNCUT ON THE SCI-FI CHANNEL

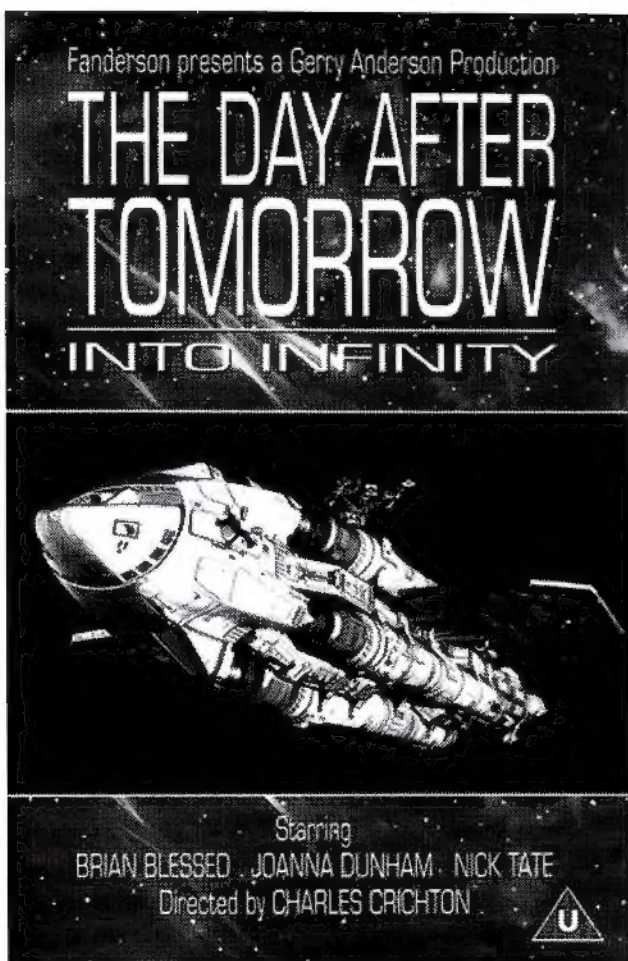
After initially turning down the opportunity to screen *Space Precinct* last year, the European cable and satellite station The Sci-Fi Channel has purchased the live-action 1994 Gerry Anderson series starring Ted Shackelford, Rob Youngblood and Simone Bendix for a complete run which began on July 14th. The 24 episodes are being screened in their original, uncut format for the first time on British television and viewers in the UK are finally being treated to additional sequences not previously transmitted by the BBC2 or Sky in the majority of episodes - most notably in *Double Duty*, *Enforcer*, *Flash*, *Time To Kill*, *Illegal*, *Carbon Copy*, *Two Against The Rock*, *The Witness*, *Hate Street*, *Smelter Skelter*, *Deathwatch*, *The Fire Within* and *Deathwatch Conclusion*.

Virtually every episode of *Space Precinct* was trimmed in part by sensitive censors at Sky and the BBC for their early evening screenings in 1995/96, in order to tone down scenes of violence and suffering for young viewers. All sequences featuring blade weapons were altered with digital effects to transform the blades into 'light-knives' of varying design, and one scene in *Illegal* was specially re-shot for the BBC six months after production on the episode was originally completed, so as to discourage viewers from using a coat hanger to fuse a junction box. All sequences featuring spontaneous combustion were removed from *The Fire Within* and the shocking climax to part one was re-edited so that Samina Podly simply fell off the cliff - in the original version she is set on fire by Haldane. The deaths of Skyles, Mrs. Lewton and Borden in *Deathwatch* were also severely edited. All of these scenes will now be premiered in the UK on The Sci-Fi Channel.

Space Precinct is currently airing on The Sci-Fi Channel five days a week in four strands of screening runs: three first-run episodes a week at 8pm on Mondays to Wednesdays, repeated at 9.45am on Tuesdays to Thursdays, and one episode a week on Monday nights at 11.30pm, repeated on Saturday afternoons at 5pm. Only the Monday to Wednesday evening episodes are available to satellite viewers.

The schedule for first-run episodes through to September is as follows:

4th August	<i>Illegal</i>
5th August	<i>Double Duty</i>
6th August	<i>The Power</i>
11th August	<i>Takeover</i>
12th August	<i>Hate Street</i>
13th August	<i>The Witness</i>
18th August	<i>Flash</i>
19th August	<i>Friends</i>
20th August	<i>Smelter Skelter</i>
25th August	<i>The Fire Within (1)</i>
26th August	<i>The Fire Within (2)</i>
27th August	<i>The Forever Beetle</i>
1st September	<i>Divided We Stand</i>
2nd September	<i>Deathwatch</i>
3rd September	<i>Deathwatch Conclusion</i>



THE DAY AFTER TOMORROW NOW AVAILABLE ON HOME VIDEO

Gerry Anderson's 1975 pilot film **The Day After Tomorrow: Into Infinity**, originally broadcast in the UK on BBC1 on December 11th, 1976 and given only one repeat screening since (in 1977) has finally been released on home video. The 50 minute film, written by **Space:1999** script editor Johnny Byrne and directed by **1999's** Charles Crichton, appears on the Fanderson Home Video label in its original full uncut version (the BBC made several minor trims to the film before broadcast, including the series title caption: **The Day After Tomorrow**) and is exclusively available to Fanderson members from the latest Fanderson Sales list in PAL VHS (UK) and PAL NTSC (US) video formats (other formats are available on request).

Produced during June and July 1975 between the two seasons of **Space:1999**, and intended as a pilot for a new Anderson SF series, **The Day After Tomorrow** stars **1999** guest artists Brian Blessed (*Death's Other Dominion* and *The Metamorph*) and Joanna Dunham (*Missing Link*) as husband and wife scientists Tom and Anna Bowen, who lead an expedition to Alpha Centauri aboard the lightship Altair. When a malfunction causes the ship to race out of control at faster-than-light speed, the crew of the Altair find themselves hopelessly lost in space with no way to return to Earth.

The programme co-stars Nick Tate (**Space:1999's** chief Eagle pilot Alan Carter) as Altair pilot Captain Harry Masters, with Katherine Levy (*Children Of The Stones*, *Robin Of Sherwood*) as his daughter Jane and the late Martin Lev (*Bugsy Malone*) as the Bowen's son David. **UFO's** Ed Bishop (Commander Ed Straker) provides the narration and the music is by **Space:1999** Year Two composer Derek Wadsworth.

A short clip from **The Day After Tomorrow** can be seen in the Channel 4/Discovery Channel documentary **Black Holes** which will be broadcast in the UK in the Autumn.

THUNDERBIRDS ARE AIRBOURNE!

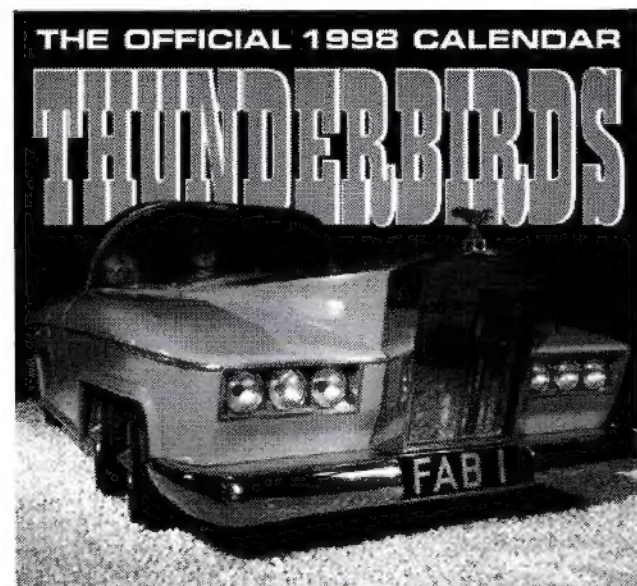
Lady Penelope, Scott Tracy and many other puppet characters from the various Gerry Anderson Supermarionation series will be appearing alongside models of the International Rescue Thunderbirds craft and an impressive display of original Sixties Anderson series merchandise during Eastbourne's "Airbourne '97" airshow event on Eastbourne seafront from August 14th to 17th. The **Thunderbirds** display, which has been organised for "Airbourne '97" by members of Fanderson, will be appearing at the Wish Tower Puppet Museum at the Martello Tower on King Edward's Parade throughout the "Airbourne" event, and Supermarionation chief puppeteer Christine Glanville will also be on hand to give demonstrations of the art of puppetry.

Mei Myland, co-ordinator of the Wish Tower Puppet Museum and owner of Eastbourne's Puppet Workshop told the press in May, "The enthusiasm from Christine and Fanderson has been overwhelming. This is the first time that such an exhibition has ever been held on the South Coast, so we're obviously very excited. We will be moving as many of our regular puppet displays as necessary to fit in the **Thunderbirds** display."

TWO NEW GERRY ANDERSON CALENDARS FOR '98

Slow Dazzle, producers of the 1997 official **Babylon 5**, **Doctor Who** and James Bond calendars, will be publishing two different Gerry Anderson calendars for 1998 in the Autumn. "The Official **Thunderbirds** Calendar" will feature numerous rarely seen colour photos from the **Thunderbirds** television series and the two feature films, **Thunderbirds Are Go** and **Thunderbird 6**, while "The Fabulous Worlds Of Gerry Anderson" calendar includes a host of colour photos from **Supercar**, **Fireball XL5**, **Stingray**, **Thunderbirds**, **Captain Scarlet And The Mysterons**, **Joe 90**, **The Secret Service**, **UFO** and both seasons of **Space:1999**. Both calendars will also feature significant Anderson-related dates and trivia information about the Gerry Anderson programmes.

The Anderson calendars are only part of a full range of TV and film-related calendars being produced by Slow Dazzle for 1998 - other calendars in the range include **The Avengers**, **Carry On**, **Babylon 5**, **Doctor Who** 35th Anniversary, **Doctor Who And The Daleks** (Peter Cushing movie) and Hanna Barbera characters. All of these will be available from most good bookshops and record shops in September/October, but Fanderson members will be able to purchase the two Gerry Anderson calendars direct from Fanderson Sales at a specially discounted price (full details will appear in FAB 30).



LAVENDER CASTLE: EPISODE PREVIEWS

(Episodes listed in production order with production number in brackets)

PRINCIPLE CREDITS

Produced by **Gerry Anderson**

Executive Producer **Craig Hemmings**
Executive Producer for Cosgrove Hall Films **Brian Cosgrove**

From an Original Concept by **Rodney Matthews**

Designed by **Rodney Matthews**

Music by **Crispin Merrell**

Directed by **Chris Taylor**

Voice Artists

Jimmy Hibbert **Rob Rackstraw** **David Holt** **Kate Harbour**
Line Producer **Chris Bowden**
Supervising Animator **Sue Pugh**

Puppets by **MacKinnon & Saunders**

Visual Effects **Stephen Weston**
Art Director **Peter Hillier**
Lighting Camera **Joe Dembinski**
Editor **Zygy Markiewicz**
Visual Effects Assistant **Manfred-Dean Yürke**
Production Controller **Phil Slatery**
Co-ordination **Mary Anderson**
Production Assistant **Debbie Peers**

Produced at Cosgrove Hall Films Limited

CPI - Carrington Productions International

IN THE BEGINNING* (#1)

Written by **Gerry Anderson** and **Pauline Fisk**

Story by **Pauline Fisk**

Captain Thrice embarks upon a mission to find the legendary Lavender Castle, the greatest source of power in the universe, before the evil Dr. Agon can destroy it. In search of a crew for the starship Paradox, he sets out to rescue the prisoners of the wicked space pirate Short Fred Ledd, but finds the pirate in league with Dr. Agon...

FLOWER POWER (#2)

Written by **Gerry Anderson** and **Pauline Fisk**

Story by **Pauline Fisk**

The Paradox crew intercept an Intergalactic Distress Call and trace it to the Dragon's Planet where they find a dying old lady in a dilapidated house inside a huge plant pod. She asks them to grant her dying wish, but Thrice discovers a plot laid by Dr. Agon to trap them all inside the pod!

THE TWILIGHT TOWER (#3)

Written by **Gerry Anderson** and **Pauline Fisk**

Story by **Pauline Fisk**

The Paradox is drawn to a dark tower perched on a cliff top and, believing it might prove to be a gateway to Lavender Castle, Thrice, Roger and Isambard investigate. Inside, they are welcomed by the Guardian who invites them to view the Most Fabulous Object in the Universe...

HIGH MOON (#4)

Written by **Gerry Anderson** and **Pauline Fisk**

Story by **Pauline Fisk**

Attempting to outrun Dr. Agon's Mammoth Machine, Isambard pushes the Paradox's engines beyond their capacity and they explode. Without power, the crew are sitting ducks for Dr. Agon who promises a poetic end for the travellers - vapourisation when the Moon of Draco reaches its zenith!

THE LOST STARFIGHTER (#5)

Written by **Chris Trengrove** and **Gerry Anderson**

Story by **Chris Bowden**

By a trillion to one chance, the Paradox discovers Roger's old Starfighter, the Firefly, adrift in space. Isambard goes aboard to effect repairs, but it is the inexperienced Sproggles who is in the cockpit of the Starfighter when Dr. Agon's Mammoth Machine closes in on the Paradox!

A STITCH IN TIME (#6)

Written by **Gerry Anderson**

Story by **Chris Bowden**

Dr. Agon traps the crew of the Paradox in an asteroid field and tragedy strikes when Captain Thrice is killed in Agon's first attack. With the Paradox on the verge of destruction, Lyca takes a desperate gamble and activates an experimental time machine...

DOUBLE CROSS (#7)

Written by **Gerry Anderson** and **Pauline Fisk**

Story by **Gerry Anderson**

Captain Thrice is contacted by junkyard owner Twaddle Duff who tells of a customer who is willing to swap information about Lavender Castle for the Paradox's rare MD646 engine. Isambard refuses to allow his engine to be taken away, but discovers that he hasn't much choice in the matter - the engine has already gone!

BIRD OF PREY (#8)

Written by **Chris Trengrove**

Tailing the Paradox, Dr. Agon's Falcon is sucked into a black hole and grows to gigantic size. The Giant Falcon attacks the Paradox, but accidentally swallows the half-timbered starship and Captain Thrice and his crew find themselves trapped in the giant bird's throat!

COLLISION COURSE (#9)

Written by **Chris Trengrove** and **Gerry Anderson**

Story by **Chris Trengrove**

The Paradox receives a distress call revealing that a huge asteroid is on a collision course with Lyca's home planet Flora - if it is not stopped within seven hours, the entire population will perish. The Paradox crew mount a daring rescue mission with the help of the junkyard twins Twaddle Duff and Twaddle Dim...

THE BLACK SWAT (#10)

Written by **Pauline Fisk**

While Lyca and Sproggles search for treasure on planet Scull, the Paradox comes under fire from Short Fred Ledd who destroys the ship and takes the crew prisoner aboard the Cutting Snark, guarded by the fearsome Black Swat. It is left to Lyca, Sproggles and Walking Stick to rescue their friends...

RAIDERS OF THE PLANET ZARK (#11)

Written by **Chris Trengrove**

Story by **Chris Bowden**

A message on Sproggles' radio draws the Paradox crew to the Mountain of Morg on planet Zark to search for a Lavender Compass that will lead them to Lavender Castle. But the caves of Morg are laced with deadly traps and the travellers' every move is being watched by a sinister figure who wants the Compass for himself...

NEW NOVEL FROM UFO & 1999 SCRIPTWRITER

"Monstrum", the new novel by Donald James, author of some of the most popular episodes of **UFO** and **Space:1999** Year Two, has just been published in the UK. Set in Russia in the year 2015, "Monstrum" follows the investigations of Police Inspector Constantine Vadim as he seeks the perpetrator of a series of brutal killings. In the tradition of "Fatherland" and "Gorky Park", "Monstrum" is part murder mystery, part political thriller, that draws on the authors's extensive knowledge of Russian politics and modern history.

Donald James made a name for himself in the Sixties and Seventies as a television scriptwriter with numerous credits on series such as **The Champions**, **Department S**, **Randall And Hopkirk Deceased**, **The Avengers**, **The Persuaders!**, **Jason King** and **The Adventurer**. He also wrote three scripts for **The Saint**, one of which was novelised in 1973 as "The Saint And The People Importers" by Fleming Lee and Leslie Charteris, while a fourth (unused) script, *The Pawn Gambit*, formed part of Peter Bloxson's "Send For The Saint" novel in 1977.

James' work for the Gerry Anderson series includes the **Joe 90** episodes *The Professional*, *Trial At Sea* and *Test Flight*, *A Question Of Miracles*, *The Deadly Whisper* and *School For Spies* for **The Secret Service**, **UFO**'s ever-popular *Kill Straker!* and three of the better episodes in the troubled second season of **Space:1999**: *The Exiles*, *Journey To Where* and *The Seance Spectre*. He also contributed seven scripts to **The Protectors'** first season, co-wrote **Doppelgänger** with Gerry & Sylvia Anderson and made uncredited contributions to **UFO**'s pilot episode *Identified*.

His previous novels include the bestseller "The Fall Of The Russian Empire" and a trio of World War II thrillers co-written with prolific Anderson series writer Tony Barwick under the pseudonym of James Barwick: "Shadow Of The Wolf", "The Hangman's Crusade" and "Devil At The Crossroads." "Monstrum" is published by Century Books, a division of Random House, and is currently available in hardback from most good bookshops for £9.99.

MANY HAPPY RETURNS

Birthday greetings to the following Gerry Anderson series cast members and production personnel.

STEVEN BERKOFF (60)	August 3rd
GEORGINA HALE (54)	August 4th
SUZANNE BERTISH (43)	August 7th
JOHN BLUTHAL	August 12th
JOHN STANDING (58)	August 16th
ANTHONY VALENTINE (58)	August 17th
GEOFFREY KEEN (81)	August 21st
SIDNEY HAYERS (76)	August 24th
LISA HARROW (54)	August 25th
MIKE TRIM (52)	August 26th
WINDSOR DAVIES (67)	August 28th
SUZANNE ROQUETTE (55)	August 30th
GEORGE SEWELL (73)	August 31st
FRANCIS MATTHEWS (66)	September 2nd
DINSDALE LANDEN (65)	September 4th
JUDY GEESON (49)	September 10th
HERBERT LOM (80)	September 11th
FREDDIE JONES (70)	September 12th
PATRICK MOWER (57)	September 12th
BARBARA BAIN (62)	September 13th
ISLA BLAIR (53)	September 29th
IAN McSHANE (55)	September 29th
RULA LENSKA (50)	September 30th

ITC REBORN AS POLYGRAM TELEVISION

In March, Michael Kuhn, President of PolyGram Filmed Entertainment (PFE), announced the formation of a new Los Angeles-based division, PolyGram Television. Using the existing infrastructure of ITC, PolyGram Television will add 15 employees to the 50 at the ITC offices in Los Angeles to build the new division into a multi-faceted television operation capable of developing and distributing a full range of programming for network, cable and other markets in the U.S. and throughout the world.

ITC, which was founded in the UK in 1954 by Lord Lew Grade and has principal offices in London, New York and Los Angeles, was purchased by PolyGram in 1995 from Montagu Private Equity, a subsidiary of HSBC Investment Bank, who had owned the company since 1987. ITC's core business in recent years has been the television distribution of a library of over 10,000 hours of feature films and television programmes for which the company owns a significant proportion of the intellectual property rights, including the entire television series output of Gerry Anderson's production companies (APF, Century 21 and Group Three) between 1960 and 1976.

After producing a stream of hit television series throughout the 1960s and 70s, including **The Saint**, **Man In A Suitcase**, **The Champions**, **Department S**, **Randall And Hopkirk Deceased** and **The Persuaders!**, ITC abandoned its own television production in the early 1980s after **Shillingbury Tales** (1981) and the **Shillingbury** spin-off series **Cuffy** (1983), but has already successfully restarted with **The Big Easy**, based on the feature film of the same title and currently airing on Sky One in the UK. ITC's television output is now expected to be greatly expanded upon with the introduction of PolyGram Television.

WHERE ARE THEY NOW DEPT

ED BISHOP (**UFO**'s Commander Ed Straker) reprised his stage role as businessman Stanton Case in BBC2's **Performance** presentation of Arthur Miller's **Broken Glass** on March 29th. Also in the cast was **BOB SHERMAN**, previously seen in **UFO** (*Close Up*), **Space:1999** (*Dragon's Domain*) and **Space Precinct** (*Body & Soul*)... **JOHN BLUTHAL** (the voice of **Fireball XL5**'s Commander Zero) was the murder victim in the second episode of BBC1's intriguing new murder mystery series **Jonathan Creek** on May 17th. In **Jack In The Box**, John played veteran comedian Jack Holiday, found dead in a nuclear shelter that had been locked from the inside. John can currently be seen as an Italian archeologist at the start of Luc Besson's brilliant SF blockbuster **The Fifth Element**. **ANTHONY CHINN** (**The Protectors'** Chino) and **UFO** Alien **GITO SANTANA** also appear in the film...

DAVID GRAHAM (the voice of Parker and Brains in **Thunderbirds**) appeared alongside **GERRY ANDERSON** on the June 23rd edition of Channel 5's amateurish daytime chat show **5's Company**... **Space Precinct** Tarn and Creon creator **RICHARD GREGORY** recently completed work on Paul Anderson's **Event Horizon**, a science fiction/horror movie starring Laurence Fishburn, Kathleen Quinlan, Sam Neill and Sean Pertwee that is described by the director as "The Shining in space". Richard is currently employed at Pinewood Studios on Jeremiah Chechik's feature film version of **The Avengers** which stars Ralph Fiennes (as John Steed), Uma Thurman (Emma Peel), Jim Broadbent (Mother), Fiona Shaw (Father - a character from the original series episode *Stay Tuned*) and Sean Connery as the villainous Sir August de Wynter. The cast also includes comedian Eddie Izzard and Black Grape front man Shaun Ryder...

PRENTIS HANCOCK (**Space:1999**'s Paul Morrow) made a rare TV appearance as Jeremy Mills in *Out Of The Mouths Of Babes*, the May 8th episode of ITV's **Bodyguards**... **MARTIN LANDAU** (**Space:1999**'s Commander John Koenig) has been cast as the villain in Chris Carter's **Blackwood**, the first feature film spin-off from **The X Files**, currently filming in Vancouver between seasons of the TV

series. The Oscar-winning actor plays the leader of a covert group known as The Elders, a role in which he is fully expected to act his wooden co-stars, David Duchovny and Gillian Anderson, clear off the screen... **LOIS MAXWELL** (the voice of *Stingray's* Atlanta Shore) joined actors Desmond Llewellyn and Caroline Munro at The Royal Armouries in Leeds on May 22nd to open "The World Of 007", the world's biggest exhibition of models and props from the phenomenally successful James Bond film series. Lois, who played M's secretary Miss Money Penny in 14 of the films (from *Dr. No* to *A View To A Kill*) said that she was amazed at the public reaction to the exhibition: "I'm stunned. The films have taken over the imagination of the world. It's sad that I was typecast as Money Penny because it limited the parts I played, but I don't regret doing it." The exhibition runs until the end of August...

ZIENIA MERTON (*Space:1999's* Sandra Benes) made a cameo appearance as a security-conscious receptionist in *The Lottery Experiment*, the penultimate episode of BBC1's time-travel thriller series *Crime Traveller* on April 12th... **NICHOLAS PARSONS** (the voice of Tex Tucker in *Four Feather Falls*) appeared in *Hospital!*, a one-off comedy on Channel 5's opening night (March 30th)... **Space Truckers**, Stuart Gordon's \$23 million SF comedy which stars *Thunderbirds* voice artist **SHANE RIMMER** (Scott Tracy) as corporate villain Saggs, finally opened in the UK to favourable reviews on May 23rd. An extensive interview with Shane appeared in the June issue of "SFX" magazine in which Shane revealed that, although he is now too old to play Scott Tracy in the live-action *Thunderbirds* movie, "I'd like to play the father"...

Space Precinct's **MARY WOODVINE** (Officer Aurelia Took) appeared as Jane Laporte in *McLibell*, a dramatic reconstruction of the McDonalds libel case shown on Channel 4 in May. **Space Precinct** guests **PETER-HUGO DALY** (Mas Maharg in *The Witness*), **ROLF SAXON** (Lt. Verro Walker in *Predator And Prey*) and **DAVID BAXT** (Bill Gray in *The Snake*) were also in the cast. In June and July, Mary could be seen in a regular role as PC Jane Morton in the latest series on BBC1's *Pie In The Sky* - her appearance in the July 13th episode clashed with her guest appearance as Margaret Ezzard in the *On Account* episode of ITV's *Wycliffe*...

Space Precinct's **ROB YOUNGBLOOD** (Officer Jack Haldane) was back in police uniform in the final six-part *Murder One* story which premiered in the UK (on Sky One) in April and May. Rob played rookie officer Tillidge who discovered a body in the back of Clifford Banks' van, but whose illegal search rendered all of prosecutor Miriam Grasso's evidence inadmissible in court and allowed confessed serial-killer Banks to go free. Rob appeared in *Chapters Fourteen, Fifteen and Sixteen* of *Murder One's* second season, which became *Chapters Eight and Nine* when transmitted as feature-length double episodes on BBC2 in June...



Gerry Anderson's **EXPO 2098** The World of Tomorrow

**The Moat House Hotel,
Watford, Hertfordshire
10th-12th April 1998**

From Moonbase Alpha in the year 1999 to Demeter City in 2040, from the jungles of South America in 2020 to Space City in 2062, the television productions of Gerry Anderson have enthralled generations of viewers for over thirty years with visions of incredible future worlds both here on Earth and far out in the distant reaches of space. Now Fanderson celebrates Gerry Anderson's worlds of tomorrow with a three day exposition of the ideas, fashions and technologies presented in series such as *Thunderbirds*, *Space:1999*, *Captain Scarlet And The Mysterons*, *Space Precinct* and *UFO*.

Spanning three full days (Good Friday to Easter Sunday) over the Easter 1998 Bank Holiday weekend, **EXPO 2098** aims to explore everything that is innovative and new in the Gerry Anderson universe, through screenings of episodes of every Gerry Anderson science-fiction series, guest interviews with members of the cast and production crews of those series, and an amazing exhibition of the original puppets and models together with pre-production design artwork. Each of the three days of the convention will present a blend of guest appearances, episode screenings (in both a main and secondary programme) and activity workshops plus a large dealers room packed with rare Anderson merchandise and memorabilia.

Guest of honour at **EXPO 2098** will be none other than Gerry Anderson himself, writer and producer of no fewer than seventeen separate television series and four feature films in the last forty years, from *The Adventures Of Twizzle* to *Lavender Castle*. Numerous other guests are expected to visit the convention during the course of the weekend.

The venue for the **EXPO 2098** convention is The Moat House Hotel in Watford, Hertfordshire, the popular venue for Fanderson's previous *Space City* and *Danger Zone* conventions. Formerly known as the Dean Park Hotel, the Watford Moat House was prominently seen as Ed and Mary Straker's honeymoon hotel in the *UFO* episode *Confetti Check A-O.K.* The hotel has recently completed an extensive refurbishment and offers attractive, moderately priced accommodation for convention attendees: £35 per person per night based on two persons sharing a twin or double room, and £45 per night for a single room (all prices are inclusive of breakfast).

Registration fees for **EXPO 2098** start from £50 for all three days for Fanderson members registering before September 30th, 1997. For full details of the event, see the registration form enclosed with this issue of FAB or send a stamped self-addressed envelope (overseas, send 3 IRCs please) to:

**EXPO 2098, Fanderson, PO Box 93, Wakefield,
West Yorkshire WF1 1XJ, England**

Alternatively, you can check out the new **EXPO 2098** web-site on <http://www.kikgraphics.demon.co.uk/expo2098.html> for the latest news and information, guest biographies, filming locations and extensive Anderson series episode guides.

the S.H.A.D.O. file

It is common practice in television drama series production today for the producer or script editor to prepare a detailed guide to the series' format and characters during the pre-production process. This guide is issued to new writers and directors so as to enable them to become familiar with the series, making them aware of what has already been established in earlier episodes. New personnel are encouraged also to read as many of the previous scripts as possible, and also to familiarise themselves with the style of the show by watching a sampling of completed episodes, but the 'Writers Guide' (as it is called) usually incorporates all the salient information.

During television's infancy, however, many series struggled through production without a formal 'Writers Guide' and such was the case with the Gerry Anderson series. Anderson's AP Films/Century 21 production team was such a tight-knit community that the format and style of each new series became quickly established with everyone during pre-production.

When UFO entered pre-production late in 1968, the prospective writers and directors were advised to read Gerry & Sylvia Anderson's pilot script, *Identified*, which had been written in conjunction with script editor Tony Barwick with additional input from Donald James*. This script introduced the series' regular characters, the set-up of the SHADO organisation, the vehicles and the concept of an alien species coming to Earth to kidnap humans for use in spare-part surgery. To give a feel for the direction in which the show was headed, those involved were also encouraged to read the story outlines (the scripts were still being written) for what would become episodes 2 and 3, Tony Barwick's "The Computer Affair" (*Computer Affair*) and Ian Scott Stewart's "The Sun Always Rises" (*Flight Path*).**

However, given the complex nature of the SHADO organisation and the multitude of settings and vehicles, it was necessary for production assistant Desmond Saunders to issue a document folder to each department which detailed each new creative decision on the various aspects of the show: set design, special effects design, costumes, casting and storylining. Periodic updates with new information were copied and distributed throughout the months of pre-production work, together with copies of various aspects of design work by Derek Meddings and Mike Trim (visual effects), Bob Bell (set design) and Keith Wilson (costumes and set design).

In the following pages are the contents of that folder as presented to series director Alan Perry, giving a unique insight into the creative process of one of television's most highly-regarded SF series. The first part of the folder appeared last issue - the remaining documents are published here for the first time.

* Published in Fanderson's "The Century 21 Script Book".

** Both outlines published in Fanderson's "Project Straker" book.

7th February 1969

MOON BASE - CONTROL ROOM INSTRUMENTATION

Our philosophy towards the design of instrumentation in the MBCR for the Art Dept. is based upon the believability that instruments have been conveyed from Earth, assembled and set to work on the Moon. Hence, a modular-type of construction has been developed which comprises a total of 55 almost identical instrument cases of slim design and petite appearance. They will be stacked around the walls in a horizontal format in banks of five.

There are nine different layout styles providing, we hope, every conceivable combination to meet the scripts' and directors' requirements. The colour of the cases is satin beige and all panels are finished in brush aluminium. Two tracker 'consoles' are provided, again of modular appearance, each with 2 disguised 11" video monitors, a centre B.P. screen for slides etc., a bank of eight digital counters, capable of random running, changing colour and then settling to a pre-determined readout. Each tracker also has a full complement of illuminated push buttons. Also in front of and above are the two clocks: on one, the 14 + 14 clock, and the other a 24 hour Earth clock. Bob Bell has asked to be able to 'kill' these clocks for ease of continuity, and the tracker girls themselves will do this (scriptwriters please note). A complement of slim line microphones and miniature 'line source' loud-speakers will also be provided. There are to be no 'moving parts': excitement and atmosphere will be conveyed by visual effects on the instrument panels. At the time of writing, the control console is under discussion.

7th February 1969

U.F.O. PLANET

Please see quote below from magazine article which gives information relating to the nearest star to Earth and its name - we can assume that this star has planets and it is on one of these planets that the Aliens live.

"Thomas Henderson in South Africa discovered that Alpha Centauri, now famous as our nearest stellar neighbour and a favourite for science fiction expeditions, was 'only' 4.3 light years distant."

7th February 1969

REVISIONS AND EXTRA NOTES ABOUT SKYDIVER

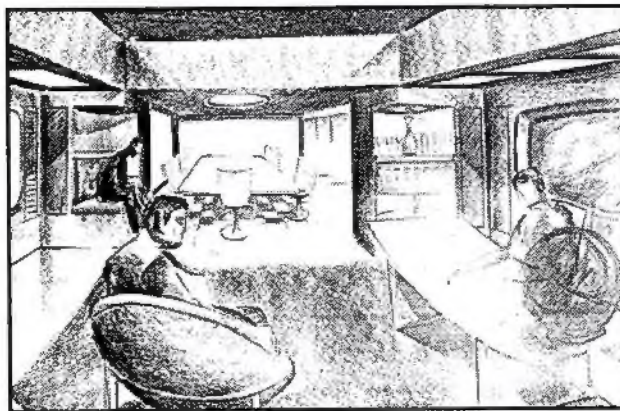
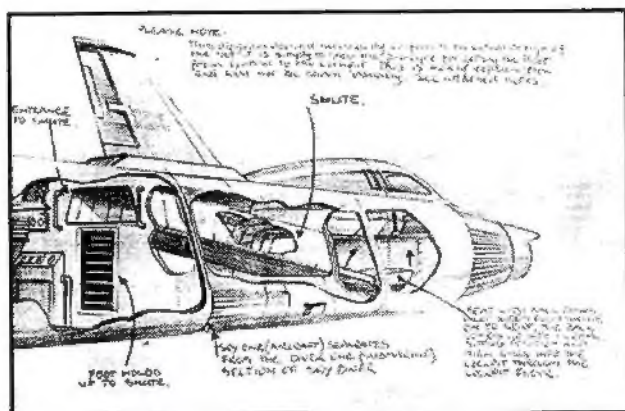
(Attached to Sky One cutaway drawing by Mike Trim)

This drawing is to show the change which has been made to the way in which the pilot of Sky One (plane section of Skydiver) travels from the control area of Skydiver to the cockpit.

Instead of being automatically propelled in the pilot's seat from the control area to the cockpit, he will climb into a small opening at the bow end of the Control (seen only in full size set), slide down a chute into pilot's seat (not to be shown) and then ascend in the seat to the cockpit of Sky One (seen only in Special Effects shot).

A sequence would go something like this:-

1. Pilot climbs (by means of foot holds and hand grips) into mouth of chute and slides into opening out of shot.
2. Exterior S.F.X. model track or pan along Ext. Skydiver to



cockpit in time to see the seat holding the pilot rise into position.

3. Interior cockpit (full size set) pilot on seat already in position.

It is now intended to put the legend SKYDIVER along the hull of the Submarine/Aircraft so that the word SKY is on the aircraft portion and the word DIVER is on the submarine portion. When the craft is assembled, we will read the word SKYDIVER - when it breaks in two for action, we will read SKY on the aircraft and DIVER on the submarine.

Call signs will be as follows:-

When the craft is in one piece SKYDIVER ONE

When the aircraft is on its own SKY ONE

When the submarine is on its own DIVER ONE

The numeral ONE should be placed both on the submarine and the aircraft section but away from the lettering so that there is no connection.

will be an illuminated space chart - similar to the one in Moonbase Control - on which it will be possible to plot or track operations. +

An automatic bar for dispensing drinks will be near Straker's desk.

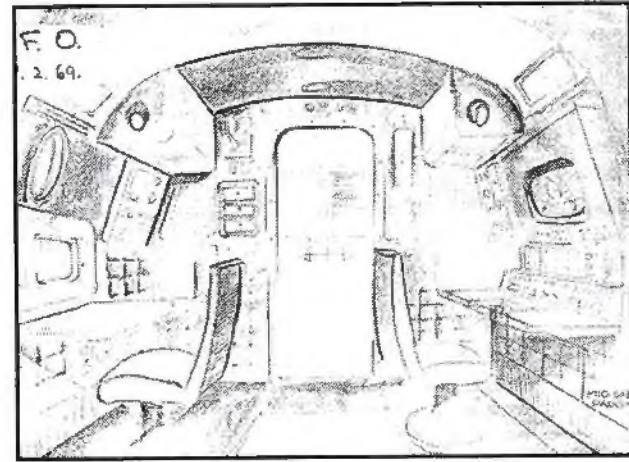
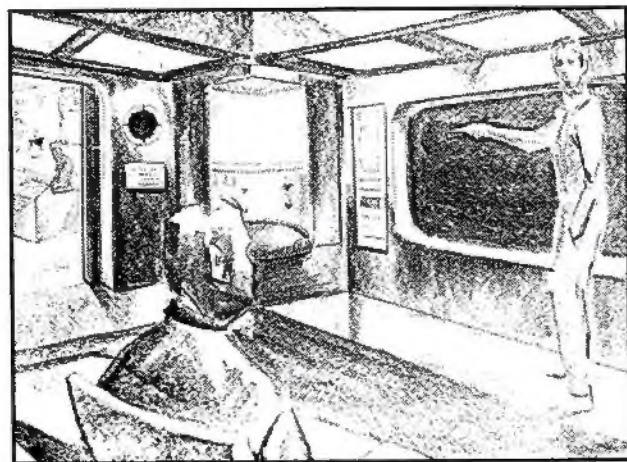
+See notes on Illuminated Space Charts.

11th February 1969

SEAGULL X-RAY FLIGHT DECK

(Attached to Seagull X-Ray Flight Deck interior set design illustration by Bob Bell)

To seat four personnel. All seats fitted with safety straps. One for Radio Operator, one for Navigator, one for Pilot and one for co-pilot. One door which splits in middle and slides open, leading into



10th February 1969

STRAKER'S OFFICE - SHADO CONTROL

(Attached to Straker's Office interior set design illustration by Bob Bell)

This office is situated in a position which leads off from SHADO control. The one can be shut off from the other by a heavy sliding steel door.

Features of the set will include:-

A recessed conference area furnished with table to seat six persons.

Straker's desk - this will be fitted with a clock of press button controls mainly for communication purposes.

Also, mainly for decorative purposes, a '3-D' model of Sun, Moon and Earth (terarium) will probably stand on Straker's desk.

Behind Straker's desk there will be a wall screen - the purpose of this screen is under discussion and it may not have a specific use - it might even be purely decorative.

The screen opposite desk will have a more specific purpose: it

passenger compartment.

One TV monitor over Navigator's desk.

One graphic chart over Radio Operator's desk.

Two control columns from dash board, for facility to retract away from Pilot's seat.

No facilities for automatic ejection on flight deck.

17th February 1969

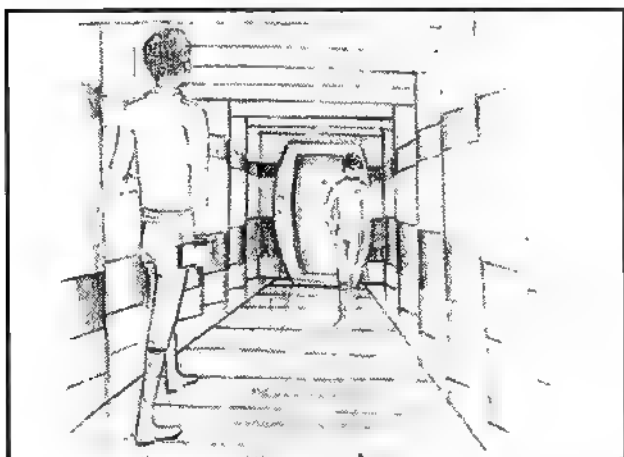
NOTES ON THE ILLUMINATED SPACE CHARTS

One situated in Moonbase Control and the other in Straker's Office next to SHADO control.

As already suggested in previous notes, the function of this chart is to track the movements of various SHADO craft on land, sea or air and for plotting various SHADO operations.

The area of activity to be viewed can be selected at the press of a button. The chart will normally show illuminated lettering indicating Electronic Space Navigation Chart. It will be switched on to show the selected area, only when required. (The reason for this is that if, as a

the Leisure Area will provide facilities for storage of space helmets, spare suits etc. An important feature of this set is the three vents leading to the 'chutes' which the Interceptor Pilots use to reach the Interceptor Launch Craters; next to the three vents, situated on the 'outside' wall will be a block of drawers and cupboards (for storing tapes, chess sets, books etc.), 3 small monitors, facilities for communication via talkback (no telephone) radio, tape-cartridges for music etc. etc. One door leading into Leisure and Dining Sphere from Walkway 4. On the 'inside' wall, two decorative pictures and above each the red alarm system. High on the same wall, two medium size



monitors. No windows or ports in this set.

For the time being, the five monitors will not be given specific uses, but they will obviously be used for communications and leisure pursuits. It may be possible to make use of exercise machines in a later sequence.

DINING AREA (of Leisure and Dining Sphere)

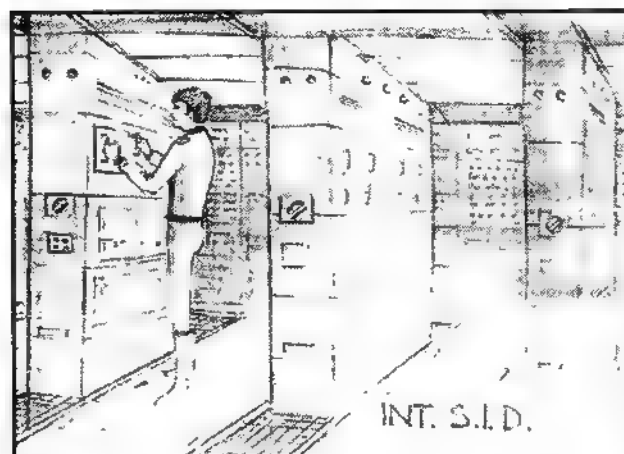
This area will be used for Dining and similar activities. Waste disposal units fitted into set. An automatic food dispenser serves prepared meals. No monitors in this set. 2 tables - seat two persons at each. Alarm system over decorative pictures above the two tables on outside wall. Communication panel on each table.

10th March 1969

MOONBASE CORRIDOR

(Attached to Moonbase Corridor interior set design illustration by Keith Wilson)

This set is to be used for walkways 1, 2, 3, 4 and 5 and for the Corridor leading to Moon's surface. This set will be 20ft. long but can be used in such a way to make it look like both ends of a much longer



corridor if required. The door at the end is practical and will slide open to reveal the airlock and on the other side of it, another (dummy) door. This door will not be practical.

Please note: the Art Department are providing only one practical sliding door for Moonbase sets and this will have to be changed round for use on either side of an airlock. (Facilities to cover up or match instrumentation on flats either side of door will be provided.) For example, if a Director has the camera in the Corridor and the door is sliding open (to get a character from Corridor to, say, Control), and the next shot scheduled is the one where the camera is now in Control to show the second airlock door opening, he will have to wait for the position of the sliding and dummy doors to be reversed. Sliding doors provided will have to be operated manually on floor.

10th March 1969

INTERIOR COCKPIT SKYDIVER

The 'firing' of the aircraft section will be controlled from the Cockpit. At the press of a button (off stage), motors will run up and separation take place. The seat will be fixed and will not have the facility to move: it will be fitted with the normal safety harness. If it is required to show the start of ejection, the movement will have to be achieved with the camera. Although it will not be built, it can be assumed that there is a bank of controls overhead in front of the seat as well as in the normal position around the seat. Again, although it will not be built, it can be assumed that the ejection hatch is above the seat and that it blows off when ejection takes place. Normal exit will be made through the same imaginary hatch but in this case it can be assumed that the hatch has to be slid open (off stage). The Control Column will be retractable for easy access to seat. It will perform all the normal functions of a 'joystick'. Buttons (off stage) will control wing flaps, brakes etc. as in normal aircraft. There will be no facilities for reverse angles - the only set provided will be as per drawing supplied. The policy will be to use the Studio 'Drum' for moving background whenever practical. No monitor, so far, will be supplied.

26th March 1969

INTERIOR INTERCEPTOR

The set will consist of one flat behind pilot's seat and shooting will be restricted to full front angles only, or possibly very tight shots favouring one side or other. It is not intended to supply sides or windows to this Cockpit or to use Rollers, T.M. etc. to show movement.

26th March 1969

SHADO TRANSPORT

Important - Please Note - The drawing previously circulated on 7.2.69 marked 'Sea Gull X-Ray' is obsolete. It is now intended to have two models in place of this one. One will be a SHADO Passenger Jet and the other an Air Transporter (for equipment, including SHADO Mobiles). The call sign for the Passenger Jet will be 'Sea Gull X-Ray'. The call sign for the Air Transporter has not yet been invented. The revised drawing of the Transporter will be circulated soon.

26th March 1969

INTERIOR S.I.D.

(Attached to S.I.D. interior set design illustration by Keith Wilson)

Although the drawing supplied shows an Artiste in the set, it is not (at present) intended to build this set full size. The scale of the set is to be one-third and it will be shot by Special Effects at Slough. Apart from lights, there will be little animation or functional equipment in this set.



26th March 1969

INTERIOR STRAKER'S OFFICE

(SHADO Control Underground)

(Attached to Straker's Office (revised) interior set design illustration by Bob Bell)

REVISION

Please see previous drawing and notes. The revision made to this set concerns the wall and screen opposite Straker's desk. The screen, referred to in previous notes as an 'Illuminated Space Chart' and shown in the drawing as quite large, will now be smaller so that on one side of it there will be room for a TV Monitor, for normal communications etc., and on the other side a concave Telerium (3-D Model for demonstrating movements of Sun, Moon and Earth). This will replace the one that was to have stood on Straker's desk. The use of the largish screen behind Straker's desk will be for decorative purposes only - it will show a display of moving polaroid patterns.

25th April 1969

CENTRAL PARK

This will be treated as a strike and pack set. Flat built to cover about 3/5ths of wall around the central feature of this set - the 12 sided glass polygon containing exotic plants which provide oxygen and a reminder of the beauty of nature in otherwise completely 'man-made' surroundings.

There will be 5 doors built into the flat (these to be used to represent a total of seven which all lead off to various Walkways, etc.). Two doors only will be practical (when opened, they will reveal the interior of an airlock).

In normal circumstances, it is not intended to use the interior of the Plant Room, but a seat has been built all around the outside of it.

Two monitors will be provided in the flat for communication purposes (these two to be used to represent a total of four). The ceiling will be translucent letting in Ext. light from above.

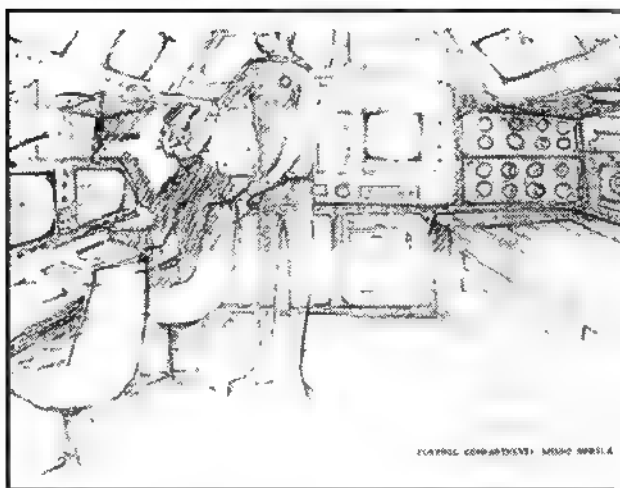
25th April 1969

CONTROL COMPARTMENT: SHADO MOBILE

(Attached to Control Compartment: SHADO Mobile interior set design illustration by Keith Wilson)

The Control Compartment of SHADO Mobile is a four sided set. It will be treated as a floating unit (mounted on wheels).

To one side is a desk-top illuminated chart table for plotting operations etc. Pigeon holes for various rolled charts provided. On the opposite side, 2 seats facing monitors and various other electronic graphs and equipment.



The Cabin does not connect to the driving cab - the sliding door provided (which splits from the middle) leads to Ext.

5th May 1969

PASSENGER COMPARTMENT

"SEAGULL X-RAY" PASSENGER JET

(Attached to Passenger Compartment "Seagull X-Ray" Passenger Jet interior set design illustration by Keith Wilson)

"Seagull X-Ray" is the code name of this SHADO Passenger Jet. It is supersonic, capable of speeds up to 1500 m.p.h. at altitudes of up to 60-70,000 ft.

This is a four sided set - the end wall to be used for both ends of the set. There is a sliding door which splits open from the middle in the end flat, flanked on each side by built-in automats for refreshments. The set will be treated as a floating set - permanently set up on wheels. To one side are two tables for dining or conference with four chairs (moveable). On the other side, fixed settee type seats and a low table.

The four windows are fitted with sliding shields which can be opened or closed. The policy will be to use Travelling Matte only when necessary. Normally, when flying at supersonic altitude, the background would not appear to be moving - the sky being cloudless. It will, therefore, be necessary to supply a static blue background for this purpose.

6th May 1969

SHADO TRANSPORTER

(Attached to SHADO Transporter design illustration by Mike Trim)

Transporters will not have a code name (as with "Seagull X-Ray") - they will simply be referred to by a number (as with SHADO Mobiles). Their purpose will be to transport SHADO Mobiles and other equipment to the scene of U.F.O. landings and other SHADO operations. The design of this aircraft does not put it in a supersonic category, but for our purposes, it will be on the fringe of the speed of sound. It will fly up to altitudes of approx. 700-800 ft. The flight deck will be covered by one Pilot and one Co-Pilot and Navigator.

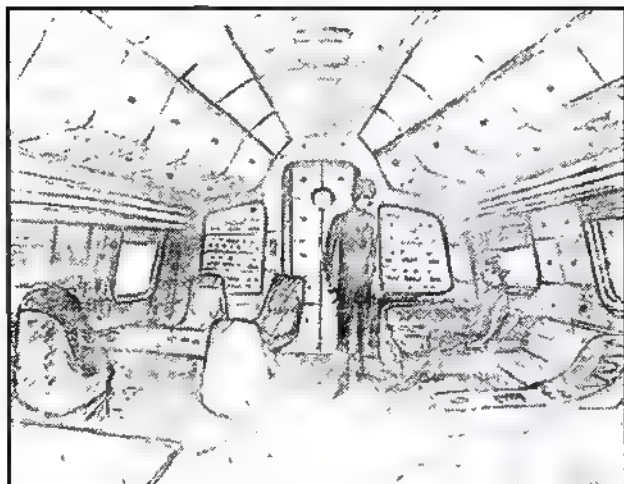
18th May 1969

EXTRA NOTES FOR REVISION ON U.F.O. MEN

Note: It will now be permissible to refer to U.F.O. Men as Aliens.

HELMET

The concept of the helmet has now been reconsidered and a new design is being worked on. Whereas the original idea was for the helmets to actually contain tinted water, the idea now will be to present



a helmet which looks as if it contains a green tinted liquid. (It will be stated in dialogue that this tint is caused by a bio-acrophobic compound.)

Only the face will show through the visor section in the front and this section will be tinted green for the liquid effect. Holes should be provided in the helmet through which air can reach the artist, and Props Dept. will provide a cylinder of air which can, when necessary, be blown in to cool the artist. In practice, the helmet will rest in a metal collar mounted on a shoulder plate, and will be able to turn freely with the head. Padding inside the helmet will provide a close fit to assist this. In theory, the helmet will be hermetically sealed to the suit.

THE SHOULDER PLATE

This plate will be separate from the suit and the helmet. It will be worn over the suit. Only the metal 'clergyman's collar' will show; the rest of the plate will be covered with a short 'cape' which will hang over the suit around the shoulders.

SUIT

The theory behind the suit and the helmet is that the helmet is hermetically sealed to the suit at the neck - as are the cuffs to the gloves and the trouser bottoms to the boots. The suit will be made of a water-repellent fabric in order to fit in with the idea that as well as breathing the liquid inside the helmet, the U.F.O. man's cabin is also filled with liquid in order to enable him to travel at speeds in excess of the speed of light. Only when showing a U.F.O. man emerging from the cabin immediately after the liquid has been drained from it, need the suit show any signs of wetness.

In practice it will consist of a basic track suit to be made by Bermans in a new material (cure) which has a wet look, backed by a bonded jersey to give it substance.

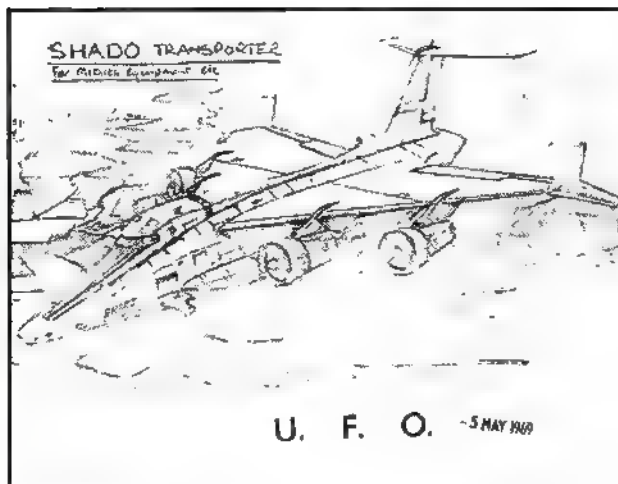
This material is on order and, if available, the colour used will be cerise red as in the sample shown to Gerry and Reg. The boots, again to be made by Bermans, will be in silver to match the helmet and harness to be made by Plugg Shutt will be in silver chain links - the idea being that this can be easily adjusted for size.

HAIR STYLE

For the hair style of the U.F.O. man, Starch will be used to fix the hair in a hard shell-like cap close to the head. This would be in order to make the U.F.O. man's hair "different" and explain why it doesn't grow on his 3-4 month journey to Earth.

THE EYES

These will be covered with Contact Shells (like Contact Lenses). It will be necessary for each U.F.O. man (that is to be shown in close up) to have these made specially for him and time should be allowed for this when casting and scheduling is being considered.



THE BODY

Unlike the face and part of the neck which will be immersed in the green liquid, the body will not show signs of green coloration and the skin tone will be human.

THE FACE

After it has been exposed to the air it will, after a time, lose the green discoloration and revert to its normal tone.

THE AGEING PROCESS

This will remain as outlined in previous notes.

CASTING

Two artistes, Gito Santana and Shane Rimmer, are being reserved for doubles - this means that any other artist cast for close shot work (where the face is actually seen) will have to have a physique which is reasonably close to either one of the doubles - unless it is an artist who will be performing all of the activities required of him (and that in doing so, no extra strain will be put on the budget).

GENERAL

Initially, two U.F.O. men's space suits are being made - these will be for the permanent doubles' use. Any further requirement for suits - as with Episode 3 for example - where two artists will be cast for the close shot work - will necessitate the artist being measured up for special fittings either for a new suit or alteration to one used previously.

Note - no alterations to be made to the two permanent doubles' suits.

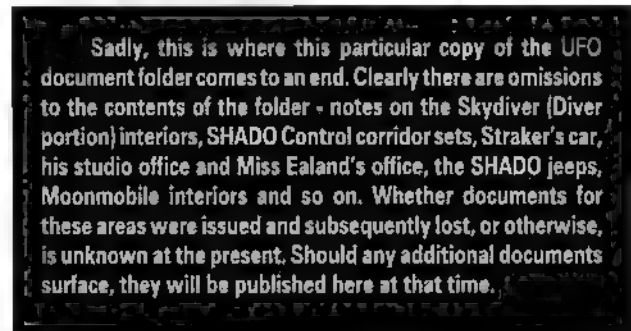
The helmet will be made of a standard size and will go from suit to suit.

It is proposed to make a number of helmets as follows.

2 - Normal

1 - Without green tint (for use when water has been drained)

1 - Possibly showing signs of damage and others if necessary.



MARTIN & DAVE'S 21st CENTURY MEMORABILIA

Continuing their chronological series of articles on Supermarionation memorabilia, Martin Gainsford and Dave Griffiths take a further look at some more of the most highly-regarded Captain Scarlet toys.

As with all of Gerry Anderson's programmes, the toys relating to each show enabled kids to fulfil their own special dreams and whims. Some youngsters wanted to be Colonel White in control of a whole fleet of Rosenthal and Dinky vehicles. Others may have enjoyed matching up Captain Scarlet against Action Man in their own mini puppet dramas. Many young boys wanted nothing more than to actually be the indestructible Captain Scarlet himself. This issue, we're going to take a look at some of the toys that made this a reality for children in the Sixties.

Our first picture shows the Century 21 **Captain Scarlet** Playsuit which is pretty much a complete Spectrum uniform. From the top we have a hard vinyl hat with drop-down microphone. This hat was also available separately. Next is the zip-up foam-backed tunic with plastic shoulder lights. Along with the belt is a plastic holster holding the Century 21 water pistol. Then come blue trousers which, oddly enough, match the body suit of the Pedigree doll (mentioned last issue). Lastly, there are a pair of red vinyl garters which come down over the child's feet to represent boots. Presented in a large, beautifully illustrated box this is one of the most sought-after **Captain Scarlet** items. A mint costume in its box would be around £350, and unboxed but complete around £100.

Some confusion arises around the playsuit. Apparently, a company called Montrose Products also produced a **Captain Scarlet** outfit, but we have only ever seen, or know of, the Century 21 outfit in the photo (it definitely is the Century 21 outfit as it includes the Century 21 gun). We believe that the Montrose-advertised suit is exactly the same, but sold as a mail-order item, which made it more expensive than the Century 21 suit because payment was by instalments. Of course, if anybody can show us a different box we would be most interested. In the same way, if anyone has a Century 21 Angel outfit we would be interested in hearing from you, as we have never seen one, but have seen it referred to in numerous articles.

Also in the photograph we can see the House Of Romney **Captain Scarlet** Asteroid Talc, for use by Spectrum agents on particularly tense, perspiration-inducing assignments, although at £25 a tin I don't think people will use it as liberally as they might usually with talcum.

In our next picture (opposite top), we can see four different versions of the famous Spectrum sidearm which served our intrepid heroes so well throughout their many adventures. At the back, on the right is the Century 21 Cap Gun and Holster. A belt was included and the gun itself still retained the look of its TV counterpart even though it had to accommodate a cap roll and firing mechanism. Carded, this item would set you back about £85 today, and £25 loose.

Next to this we have the Dart Gun and Target Game set from Century 21 Toys. Beautifully mounted on a colourful card, this set encouraged youngsters to take shots at plastic Spectrum figures worth different amounts according to what was printed on their chests. Again, with the card mount you could expect to pay about £85 for one of these, and about £25 loose.

Below and to the left is the last of the Century 21 guns - the Water Pistol. Once again, using the same basic gun as the two previous examples this gun came with a Spectrum-coloured header card with the Century 21 logo and a picture of Scarlet himself. Bagged with the header card, expect to pay about £50 for this item, and about £20 on its own without the card.



Finally in this picture, we have the die-cast Lone Star cap gun and its companion belt and holster. The box is excellent and alone increases the value of the item fourfold, so expect to see this going for around £200 with everything inside. The gun is bright red with a yellow plastic grip, and even without the box is worth about £50. The holster set is a bit of a curiosity as, to be honest, it is hideous and totally unlike anything seen on the TV show. It is also surprising that Century 21 endorsed this item - it must have slipped through the net. The holster is still, however, collectable. It is made of very thick cardboard with a thin leatherette covering. With its white and gold paint job, it looks

more like something released in the 1930s for **Buck Rogers**, than the ultra sleek, classy look that Century 21 were striving for with **Scarlet** and its merchandising. Nonetheless, you can expect to pay out around £80 for a complete carded version, and about £30 for the holster alone

As always, the more creative children were well catered for, as our final picture (bottom right) shows. At the top right and left, and to the centre right are various activity books released by Century 21 Publishing. There were colouring books as well as sticker books, all showing the various characters and vehicles from the series. The Angels featured prominently in this series of books, designed, I would imagine, to appeal more to girls than boys. These books in unused condition can be worth up to £20 each - in good condition but used they are worth less depending on what has been done to them and how well the tasks inside have been carried out.

Between the two large books at the back, we can see the Wonderama Wall Frieze from Stenbridge Thompson. This is a long poster which folds out to be 6ft long and shows all the main characters and vehicles from the show, a novel item which in its bag costs £100 and unbagged but in good condition would be around £60.

Below the frieze is the Harbutt's Plasticine Set, containing various moulds of the cast and craft from the show along with the Plasticine itself. The beautifully coloured box artwork makes this a very desirable piece worth around £250.

Below this, we have the Craftmaster Oil Painting By Numbers set. This set included two paint-by-numbers pictures and there were two other sets like this one which also included two pictures, paints and brush. This set is worth around £30.

Below and to the left is the Berwick Stencil Set. Very similar to the earlier **Thunderbirds** stencil set, this set contained six card stencils and paints to create pictures of the Spectrum personnel. You should expect to pay about £50 for this item.

On the right of the stencil set, we can see the four Waddington **Captain Scarlet** jigsaws. These are seen fairly regularly, but are worth a mention because, once completed, they form some really nice pictures from the programme, such as Colonel White's briefing and Captain Brown with the World President from the first episode of the programme. These jigsaws go for around £20 each.

Also in the picture are three fun items, all from Century 21 Toys. On the left is the complete shop display holding 12 keyrings. They are shaped like Captain Scarlet's hat and where the Spectrum logo should be you find a tiny light (to help you get your key in the lock at night we would guess?). Singly, these go for around £10, but as a carded display like this you should expect to pay £150.

Below the Angels Activity Book in the top right is the official Spectrum Wallet which contains passport-type photos of various Spectrum personnel along with fake driving



licences for various vehicles. This is a really nice piece of merchandise which is worth around £30 bagged with header card, and £15 loose but complete.

On the right of the wallet is our final item which is one of the oddest pieces of **Captain Scarlet** merchandise ever released - the Mysteron Voice Box. This is a small red plastic thing which apparently made a child's voice sound just like the voice of the Mysterons (yeah, right!!). Nonetheless, this is a novel little item well worth picking up if only for its Spectrum header card. £30 bagged, £10 loose.

In our next article we'll look at some of the most rare items produced for Gerry Anderson's 1968 foray into the world of espionage and intrigue - Joe 90





THE FAB INTERVIEW

JOHNNY BYRNE

SPACE:1999 SCRIPT EDITOR

Dublin-born poet and novelist Johnny Byrne came to Space:1999 from a background in pure science-fiction with published work in Michael Moorcock's "New Worlds" and Kyril Bonfiglioli's "SF Impulse". In 1970 he was hired by the BBC to write an episode of Play For Today, *Season Of The Witch*, which greatly impressed Space:1999's story consultant Christopher Penfold and led directly to Byrne acquiring a permanent position on the staff of Space:1999 as script editor.

After 1999, Byrne is best-known to SF fans for his three scripts for Doctor Who: *The Keeper Of Traken*, *Arc Of Infinity* and *Warriors Of The Deep*. However, he has also worked extensively in film and television writing episodes of One By One and All Creatures Great And Small among many others. Most recently, he has contributed to the period Yorkshire police series Heartbeat and the BBC drama Love Hurts. He also wrote the screenplay for the AIDS dramedy To Die For and has written a Screen One film for the BBC, The Legend Of Ruslan.

Tim Mallett and Glenn Pearce spoke to Johnny Byrne last year for Fanderson's The Space:1999 Documentary, but it was only possible to include a very small portion of the interview in the completed programme. The full interview appears here for the first time.

How did you first become involved with Space:1999?

I got a call to go up to Pinewood in 1972. Chris Penfold was on the unit and there was talk of extending UFO into a second series based entirely on the Moon, as far as I understand it. But the word hadn't been given for a start and so that's where it was left - as an interesting thing that we would talk about later. I think it was about nine months later that I was called out again and by now the UFO notions had completely vanished. What we had now was something that almost blew me out the window. Now, the Moon would be blown out of orbit and, week by week, it would fetch up at planet after planet, and the characters who are marooned on the Moon would be grappling with science-fiction problems, encountering aliens and so on. As someone who had read "Relativity For The Layman" and been a very heavy fan of science-fiction since I could walk, I just couldn't come to terms with it as a science-fiction notion, until one dropped entirely the notion of how they actually got to be out there and simply dealt with the notion of the fact that they were out there. Then the opportunities in terms of the creative input started opening up and I became quite excited.

I was taken on to essentially provide a second script. There were a number of scripts which had been written before the series had started, so by definition they were completely unfocused and probably unusable at that stage. I rewrote one of these as *Matter Of Life And Death* and it was written at great speed because they were shooting the first episode when I joined the unit and in ten days time they were going to be shooting another one and this was it - so talk about being pitched in at the deep end! I was pitched in, I started swimming and I was swimming, I think, for five years and never took breath.

What was your relationship with story consultant Christopher Penfold?

I think we had spoken to each other, but we didn't really have a relationship. We liked each other when we met for the first time and I think Chris felt that I was someone that he could work with. Certainly, we had a quickness and a sympathy and a sense that, while stories were the most important element in popular drama, they had to have a much deeper level of engagement for any series to work, whether it be science fiction or anything else. While my notions were driven by the kind of person I am and the background I've shared, which was Irish and Catholic and a rather peripatetic life, Chris had come from a sort of English equivalent of that. The similarities between us were more philosophical than political, and we found that both our ideas about science-fiction were merging quite strongly.

I had been seriously involved in science fiction. In the early Sixties, I had written a number of short stories, some of which had been published by Judith Merril. I also used to publish them myself in small literary magazines which I edited, so that among the poetry and jazz there would be science-fiction. I believe very much in the great tradition of science-fiction writing artists like Alfred Bester, James Blish, Edgar Allen Poe, Ray Bradbury and all of the earlier masters who had come up through pulp magazine tradition who, to me, were writing the most interesting form of fiction.

How involved were you in developing the series' format?

Not at all. The series format had already been carved in stone by the time I'd been invited out the second time. There was a list of characters and what they did, who they were, all the usual guff that people put in when they haven't the first idea, basically, of who people are, but you have to make something up to give actors, financiers and so on: some kind of take on what it is and what they might see on the screen.

I certainly was thrilled by the idea that Martin Landau and Barbara Bain were going to be in it. I had known Martin's work from my earliest years with some of the earliest Hollywood films he'd appeared in - Barbara and he I'd seen, of course, in *Mission: Impossible* and liked very, very much. The involvement of the directors was also extremely exciting, people like Charles Crichton particularly.

I was an enormous, obsessive film fan. I had only started writing screenplays on spec in the Sixties to earn a few quid and nothing of



mine had appeared on screen until the beginning of the Seventies. But I had written a book which had made a bit of a stir at the end of the Sixties and because of that I'd been asked to write a **Play For Today** by the BBC. On the basis of that, I was asked to write a film for United Artists based on Spike Milligan's life story, **Adolf Hitler, My Part In His Downfall**. So I had film-making experience but at certain remove - I'd been to studios and so on. The prospect that excited me about **Space:1999** was that I would be right there going right through the whole process of creation, production, shooting, completion and post-editing, and that kind of experience, for someone who wanted to write films, was simply invaluable and only very rarely to be had.

Did you all feel at the time that you were about to make the English equivalent of Star Trek?

We definitely felt that we did *not* want to make the English equivalent of **Star Trek**. **Star Trek** was OK so far as it went, but there's always this dichotomy, this division, in the minds of people who come up through the written form of science-fiction and those who make science-fiction for television or film, especially in those days but less so now, and in essence I would put it like this: screen writers knew sod-all about science-fiction and science fiction writers knew sod-all about screen writing. In those days, science-fiction writers would have considered a lot of the stories that appeared in science-fiction on screen extremely naff, because the science-fiction genre had exhausted many of these very basic themes that seem to strike people on a first time basis as interesting, whereas to those who understood and knew science-fiction, they had been mined completely dry.

I felt that much of what was involved in **Star Trek** - not all, but a great deal - followed the screen tradition of science-fiction rather than the classical writing tradition of science-fiction and, therefore, many of the ideas were naff - they lacked a lot of the philosophical feel. They concentrated on the uniqueness of aliens and totally forgot that even aliens are people and that to understand them is more important than to admire them, simply for what they look like, and to be thrilled, excited or fearful of them.

So in **Space:1999**, Chris and I wanted to create a series that would take the circumstances of the show (people like us had been kicked out into space) and every aspect of what followed as a result of that - our knowledge, our understanding, our tolerance, our responses, our thinking - all of these would slowly change as we moved further out into space. We wouldn't have instant answers. We wouldn't know why certain things happened because not all mysteries are immediately answerable or accessible. We would feel that we were putting people like ourselves through an accelerated form of spiritual and philosophical evolution and that was the crux of the thing.

It was completely different to **Star Trek** which took mankind in a possible future and dealt with the circumstances of everybody being capable of dealing with all of those things in that future. In that context, they were not, or only rarely, moving outside their depths as people. They were in control. Our lot were Earthmen, cast out into space, and if one was to define the difference between Series One and Series Two of **Space:1999**, that difference is this: in Series One, we were Earthmen searching for a way to understand what was happening to us and trying to simply survive it; in Series Two they were spacemen dealing with everything that space could throw at them. And that is a fundamental difference, in terms of the subtext that you bring to the stories. That's why in Series One there is a much greater sense of wonder of what was happening, while in Series Two it was a question of simply, "Whose arse do we kick today or who's going to kick us and what do we do about it?"

You could see that, by the end of the first 24 episodes, we were learning to deal with things in a slightly more efficient way. We were getting slightly less surprised, but with that was coming a greater understanding, and in that sense it was a series about hope. We

concentrated this kind of extraordinary process, which will take a much longer period of time, obviously, in real life, and we were projecting ideas about what would happen if this occurred and how would we respond? So, yes, there were stories that simply dealt with the nuts and bolts of science-fiction, that looked back, but many of them dealt with situations that looked forward - to encounters and the confronting of certain kinds of problems. I would like to have seen more of it in the context of action/adventure but whenever it happened I thought it worked well.

At what point was the position of script editor offered to you?

Well, I was brought on as a six week story editor who would write scripts. It was a short-term contract and at some stage - I think on the second script, *Another Time, Another Place*, which was the first original script that I wrote for the series - I was pulled aside and asked, "Would I like to stay on, on a permanent basis?" and I said, "Yes, thank you." Shortly after, another story editor appeared, Edward Di Lorenzo, who I liked very much. He also had a very delicate touch with words and ideas, but he didn't stay around for very long.

He, Chris and myself occupied a block away from the main production unit called the Punishment Block, where we used to drive secretaries mad in those days without word processors because of the endless changes that we would force them to retype - I think at one stage typewriters were being hurled through windows! But that was part of the kind of pressured life that we all enjoyed.

While there were some script editing jobs which I did on other people's work, they were, essentially, not very profound - they were mainly, perhaps, to bring in scripts that had been written fairly closely to a brief. I might discuss stories from other writers with Chris but, in essence, all of the briefing and so on was carried out by Chris. I was simply there, available as a script editor on other people's work, writing off-line dialogue. Every time instructions were heard over the tannoy in the series, I probably wrote them. And every name used in the scripts was the name of one of my friends, just as pretty much everyone I killed off had the names of friends - they all got extremely annoyed if I didn't kill them off or summoned them to repair the heat levels or something! So that was fun - I enjoyed doing all of that.

How much of *Matter Of Life And Death* that ended up on the screen was yours?

When I came on to the series there were two scripts in the file, as it were. There was a requirement for one of these fairly quickly because, as I say, they were already shooting *Breakaway*. These scripts had been written before the series had become focused. In other words, they had been written when it was still just an idea and didn't involve the characters as they had developed, so they were completely unusable. One was called "A Breath of Life" and was written by Art Wallace. There were various meetings to decide upon the quickest way to turn this into a useable script, and one of them was to deal with it on the basis of someone who was trapped in a kind of matter anti-matter existence.

The script that was shot bore no resemblance whatsoever to Art Wallace's script. It was a hybrid and I still think it looks that way - that there were two things pulling away from each other. This is what always happens when you start off with what is basically an unworkable idea and you try to remain faithful to it. You develop it, but no matter how far down the line you go, there's always a hang-over that's pulling it back to what it should be and it's usually discovered at the end that it would have been much better to start with something completely new than to take something that's old but *seems* to be workable. At the end of the day, it's a quicker job to start with something new and I wish that I had done that, but they wanted, I think, to get some value from these scripts that had already been written.

Richard Johnson was the guest star and it was directed by

Charles Crichton. It was the first time that I'd worked with Charles and, of course, it was wonderful. So I put up with whatever aggravations that I had at re-writing someone else's script out of existence - which was the only way to make it work in the **Space:1999** context- and I shared the credit with Art Wallace, because the basic idea, no matter how far we had departed from it, was his. I could have taken the full credit but I was happy to take a shared credit.

As you mentioned, the first original script that you wrote for the series was *Another Time, Another Place*.

Yes. There are a number of approaches that you take to writing certain kinds of stories and in this one, I built it vertically. I just thought of the worst possible situation that these people could be in, accomplished it in the first twenty seconds in the hook, and then each act ending was built around either an extrication from a difficult situation or a further development of that initial situation. So everything flowed from the first thing and I loved the idea of the Moon separating into two and them not being sure that maybe they were on another Moon. Then the next thing that happened is that, suddenly, they appeared to be going back to where they came from and, just as they think everything is alright, around the corner comes this other Moon. So they send over two people, the Commander and his side-kick, to have a look and they find a crashed Eagle on the surface and inside is themselves.

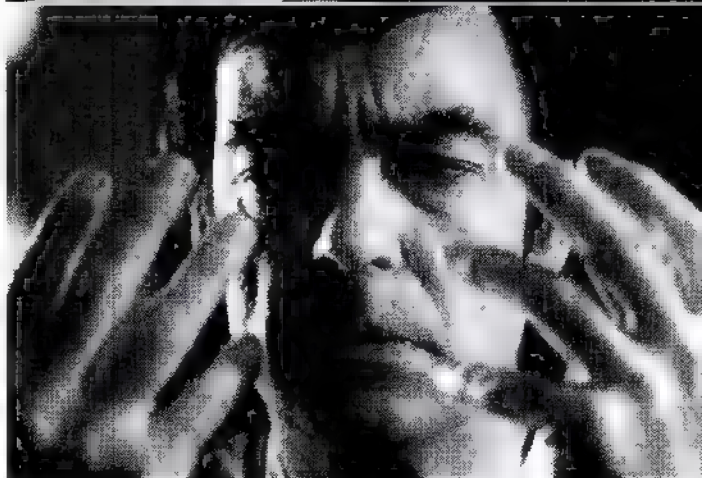
Beyond that point, I hadn't developed the story - it was just everything flowing out of each other as a fun and interesting thing to work with and you always hope, of course, that at the end of the day things will come out right in the end. Along the way, it dealt with notions of identity, reality and fantasy, and one or two other interesting things about the relationships as well on Moonbase.

It's a long time ago now but, thinking back about it, I remember it very vividly. It had Judy Geeson in it, who I felt was very good and I was very sad to see that she didn't develop her career. I have a very fond feeling for it, simply because it was the first one that I wrote entirely myself, and it was also directed by David Tomblin whose work I admired enormously and with whom I had a very strong working relationship throughout the series. He could give things such a tremendous punch and such a visual impact, you know, that you instantly saw the difference between writing screenplays and making films. David could instantly translate those kind of things in a very exciting way. So, having him there and being able to work with him was fantastic.

Did you go on to the studio floor much?

The pattern of the day was that we would arrive at Pinewood and all go into our different bits of the studio. We would sort of drink coffee or sharpen pencils or whatever it is that writers do to avoid work, and then at around about 11am we would go over and watch the rushes from the previous day. Then we would come back, we'd probably talk about the rushes that we had seen and then start doing whatever it is that we should be doing. We would meet in the studio restaurant for lunch and then, in the afternoon, go over and spend some time on the soundstage seeing various things or possibly having meetings with Gerry. We would often be over at L&M Stage, the complex where **Space:1999** was shot, either having meetings or coming in and out of the soundstages during the shooting of particular episodes. If you particularly wanted to see special scenes, you would look at what you'd done on paper, or what someone else had done, and say, "I want to see how so-and-so is going to handle that," and you could go over and watch it.

Watching film-making is not the most elevating activity and it can be fairly boring unless you have a deep interest in what's happening. I had an extraordinary interest in it and it was always wonderful for me to watch people like Charles Crichton, Ray Austin, David or indeed any of those directors we had at work. Each one was different, each one



had their different take and to see how actors were interpreting their roles within scenes, all of these things were fascinating and very much part of what we were doing. Any extra understanding was, of course, beneficial in terms of the scripts that I would write.

The next script that you wrote was *Force Of Life* which questioned the traditional notions of good and evil.

Yes, I think *Force of Life* embodied that notion that, here were people in an environment that could be hostile, indeed that was invariably hostile, encountering things about which they had not the faintest idea. Here, they encountered an emblem of the life that they had left behind: chrysalids that turn into caterpillars and caterpillars that turn into butterflies - these are part of the natural rhythms of our lives. Well, it seemed to me to be perfectly reasonable to suppose that this process was universal and that it could happen in the most extraordinary, interesting and completely mind boggling way without understanding what made it work. And that's what *Force of Life* was about.

It took a being, a force of some kind, that was going through an evolutionary phase of its existence, and in the context of Moonbase Alpha it simply needed a human host to effect it. It did not necessarily need someone from Earth - it could have been someone from anywhere. God knows how long it had been travelling around looking for it, but a source of heat attracted it. It was absorbed by this character, played by Ian McShane, and it manifested itself in ways in which, in terms of drama, would be striking and visible. In essence, he became a heat junkie - whenever the need for a fix came, touch simply drew all the heat out. Sometimes what he touched was coffee but sometimes it was people, and it destroyed them.

All the time, he was driving towards the main source of the heat and our people didn't at all understand what was happening. All they could understand were certain things about this thing that had invaded Moonbase Alpha: they knew that it had moments of quietness and moments of activity and in the moments of activity it needed heat - they worked that much out. Its need for heat was also killing people, so they were driven to find some way a) to understand it and b) to somehow encounter it. What they didn't understand, until rather late in the story, was, of course, that it was going for the ultimate source of the heat which was one of the nuclear cores.

This character played by Ian McShane was just a host for this being and when he finally got to the nuclear chamber, he was too weak to go inside. They'd cut off all the power and there was no source of energy that this thing could feed on, so suddenly it was now beginning to perish. But it turns on them, attacks them and they laser it and, of course, that was the entire purpose of its attack: so that it would get a source of energy. So we see this man, which was Ian McShane, totally destroyed but he has got this thing inside him and his eyes are burning with the energy from the lasers. By the way, I remember being told that this sequence was apparently very terrifying to viewers in Denmark! I mean, they don't mind the weirdest kind of sexual pornography, yet they get terribly worried if anyone says boo to a sheep! I suppose it's under-compensating or over-compensating.

Anyhow, this enables Ian McShane to get inside the nuclear chamber, absorb as much of the heat that's available - causing all kinds of terrible problems for Moonbase Alpha - and then simply transform and sail away onto the next stage of its odyssey of evolution. Now at the end of the day, our people ask what the hell has happened. They can work out a pattern to the thing and can make a guess at what it might be, but they don't really know. Someone, I think, forced me to put in the notion that it was a star in the making. I think that this was a foolish notion, because it was better to say that we simply didn't know what it was. If you want to draw a comparison, it's the caterpillar and the butterfly, but in some impossibly difficult and imponderable circumstances. It was one of those situations where not knowing the

answer was where the drama lay. Knowing would have killed the drama.

I felt that the performances and the direction were superb. David Tomblin got a tremendous sense of pace with Ian McShane striding through those corridors, which are usually the most boring of shots but somehow David could invest them with tremendous energy and drama. David could communicate that sense of urgency - you would actually get off from watching somebody walking down the corridor.

Given the nature of the relentless need for story in these things, it was often very difficult to develop aspects of character. There are a huge number of balancing acts and trade-offs that one had to incorporate into these stories: anything that walks in from outer space or outside Moonbase Alpha has to be explained whereas, in contemporary drama, anything that walks in off the street doesn't need any explanation; the need to keep the story moving very fast because people are assumed to have the attention span of a gnat and can't really comprehend anything in the way of difficulty in terms of drama and ideas; and also the distribution of roles between the leading actors and those brought in for the episode. These things didn't always work, but I think that this one perhaps worked better than most in terms of the directorial flare that David brought to it. I was very pleased with *Force of Life*.

Your next script, *Voyager's Return*, seems to be a sort of anti-pollution story.

Voyager's Return was an interesting experiment in the sense that I always looked for a hook into either what had gone on in the recent past or what was currently happening in thinking or technology or whatever. In this instance, they had been sending those rockets out into space with messages from mankind, saying, "We're here. We're wonderful. Where are you? We're waiting." Of course, by 1974, they were littering space with all kind of things, so up there is a positive junkyard. We could see the danger of this kind of thing even then - certainly I could. So, the take I had on this story was that these were things we'd sent out and at a certain point they would go past stars, they would go past planetary systems and at some stage in the future, you know, if it ever landed where intelligent beings could find it, they would see the symbols that we'd put in it. I thought that was a very inspiring activity on man's behalf, but I took the downside of it which is, in order to send that out, the very act of its arrival could be contaminating and that is exactly what had happened.

The guy who had sent these things out had devised a drive which was known to be dangerous in the kind of emissions it gave out. They spot this thing on Moonbase Alpha and they know that, whenever it approaches planetary bodies, it switches on this drive which is lethal to humans. Indeed, we discover that it is being trailed back to its planet of origin by people whose lives and planets have been decimated by it, and they are waiting to find out where it comes from so that they can exact their punishment. We also have on board the man who was responsible for this, who is like one of those crypto-Nazis who worked for Hitler during the war devising rockets - they're not war criminals but they keep a low profile because they're hung over with guilt. This guy is there, he feels guilty about his role in it all and through him, who achieved some kind of redemption, Koenig and the others managed to somehow avoid this ghastly threat to the Earth they've left behind, and indeed to their own Moonbase, and that, to me, was a sort of message for us all. We don't know what the hell we're throwing out there, we don't know what its effects will be, and we should always think twice before we launch out into the unknown in that way.

I enjoyed it. In terms of it being a science-fiction story, it measured up to what I would call solid nuts and bolts science-fiction and I think the scientist was well played by Jeremy Kemp. I liked the story because it was simple, it was immediately comprehensible, it was relevant to people's lives because it was directly linked to what

was actually happening in terms of our rather misty-eyed notions about mankind sending universal messages of love, hope and peace.

Well, we know where that kind of thing ends up don't we? It usually ends up with someone getting their arse kicked. It's self-deluding to actually believe that by sending things out into space you are actually helping to extend mankind's mission to civilise. We know what happened in Earthly terms when this kind of thing was tried: you had missionaries arriving in countries like Africa, and when they arrived they had the Book and the Africans had the land - by the time they left, the missionaries had the land and the Africans had the Book and this is, I should imagine, the fate that will befall those aliens unfortunate enough to encounter us, if they are of a lower level of competence and technology. Their fate won't be a very nice one.

So it's about the assumptions that we bring to our understanding of what constitutes life and the arrogance that we have about our own form of existence and our own way of living. We see it played out on the small scale of the planet Earth - played out on a vast scale up in the stars, it's just too horrendous to contemplate. I think that all of those aliens who ever said, "Stay where you are and leave us alone," have got it right and probably will have for at least the next five million years!

What did you feel about *End Of Eternity*, where you have an exiled psychopath?

Well, the basic question is, how do you kill an unkillable psychopath? It's one of those interesting things that you play around with and it's almost tied up in the title of the piece, *End of Eternity*. The character was played by Peter Bowles and I thought that the story had possibilities, but it didn't entirely work for me very well. It seemed too pat - it was too unmotivated in terms of his motives for being like that. For instance, it's not enough to tell people, you know, "He's a psychopath - now watch him lift up the axe and start going for it." There has to be some connection between cause and effect. We have to get a sense of what it is that's driving this person for us to be other than simply shocked or taken aback by his activities. It was interesting the way that we found this character, the way that we realised this character, the way that we built up a sense that something was not right about this character. I think at that point the story started to go wrong because, quite out of the blue and for no reason, other than the fact that he was a psychopath, he started laying about him.

I can't remember the circumstances, but there was a problem that perhaps the story was too large to contain within the framework of a fifty minute episode. Stories have their natural breathing space and this concept was, possibly, too contained: it was missing a middle act in order for us to really get into the heart and mind of this character or to give a different take on it that, I think, would have given us a greater degree of involvement. In the end, of course, Koenig found a way to deal with him, and it was one that was very similar in its context to *Alien* which came along a few years later: in essence, it was somehow contriving to get this guy within range of an airlock to get him out of Alpha - the vacuum of space being the only thing that would kill him.

Many of these solutions would flow from a sense of cause and effect - not just in this story but in others too - and that's why one tried to find the natural progression of how our people would deal with these kind of things. They had lasers that could stun and could kill (I never quite believed that, but they were there and were just another form of hand gun) but they were completely useless in this situation. I would like to have seen, as I say, much more interplay and much more cat and mouse in this whole situation. It lost a suspenseful middle element and that, for me, somewhat spoiled it.



Next issue, Johnny Byrne talks about *The Troubled Spirit*, *Mission Of The Darrians*, *The Testament Of Arkadia* and changes in the series as it moved into Year Two.



STINGRAY

THE DEFINITIVE FAB EPISODE GUIDE

PART FOUR - EPISODES 22-26

The fourth part of our *Stingray* episode guide presents synopses and notes to another five episodes, detailing the major vehicles and equipment seen in each episode, and a complete voice cast list for the 'guest' characters



22. PINK ICE

At Marineville Tower, Troy is incredulous to hear news that the Atlantic Ocean is covered in pink ice. At the same time, a mysterious craft is travelling below the Pacific when it releases a strange device. The device slowly floats to the surface, where it starts to spew out a pink liquid which quickly turns to ice. As the ice spreads, a nearby ship is trapped - totally ice-bound!

Back at Marineville, Troy, Phones, Atlanta and Fisher study the world map. The Northwest Pacific is now frozen over and every ocean has been affected. Phones asks what the weather boys have to say, but is told that they are just as baffled as everyone else. Commander Shore meets with senior WSP officers in Washington. He too is baffled - it just doesn't add up. The WSP Commander says that the world is beginning another ice-age and Shore adds that it is only a matter of time before it will be too cold for anything to survive. The WSP Commander has unanswered questions: why pink ice, why was there no weather indication, and why has it happened? To answer these questions, the first task must be to investigate the frozen areas and Shore realises that this means using a submarine. He requests permission to return to Marineville in order to brief his crews personally.

The Commander flies back to Marineville with a fighter escort. Atlanta, Troy, Phones and Marina meet him at the Shores' apartment where he will brief them before returning to HQ. The briefing takes less than thirty minutes and Shore asks the *Stingray* crew if they have any questions. Troy has none, telling the Commander that he has given it to them straight and that they will do their best. Shore tells Troy, "The survival of the whole world could depend on you!"

Stingray launches with Troy, Phones and Marina aboard, and proceeds at maximum speed to the investigation zone. Shore calls Fisher from Washington HQ, asking if there is any news from *Stingray*. Fisher reports that there is no ice around Marineville's coastline, and Shore asks to be kept informed. *Stingray* approaches position NNW

8000 reference 4 and starts to surface. As they ascend, the water temperature falls rapidly and as the submarine nears the surface, the aquanauts see a thick layer of pink ice above them. Phones' sound-scan cannot penetrate the ice so they have no idea how thick it is, but Troy decides to try to break through. *Stingray* impacts with the ice, but to no effect. Troy tries again, but the ice is like rock. Hoping to find a break in the ice, Phones uses the sound-scan and eventually locates what he thinks is a hole. Troy activates the Surface VideoScan at 40ft and spots the gap in the ice. Surfacing through the hole, Troy and Phones get out their Arctic clothing and set out to investigate the icy pink landscape. It feels and looks like ice, but when Troy tries tasting it, he finds it bitter and guesses that it was produced chemically, which would account for its colour and sudden appearance. If they don't do something soon, they'll be frozen off the face of the Earth!

At WSP HQ, Shore delivers the latest report from *Stingray*, which confirms that the ice contains strong traces of a chemical solution. The WSP Commander concludes that the ice must be man-made, but who on Earth would do it? Shore explains that those responsible would be from under the Earth - or at least, under the ocean. He goes over to a large wall map and illustrates the pattern of freezing: first, the North Atlantic, then the South Atlantic, South Pacific, and the western half of the North Pacific. A definite pattern has emerged which indicates an undersea craft on a tour of the world, covering every ocean. One of the officers asks why the eastern half of the North Pacific has not been effected and Shore hypothesises that the craft hasn't reached there yet, which is why Marineville is so far ice-free. He predicts that the next trouble spot will be in that area of the North Pacific at around position NNW 2000 reference 2. Atlanta relays this position to *Stingray*, ordering Troy and Phones to proceed there and report on local conditions, but to be on the alert for alien underwater craft. *Stingray* submerges and Troy tells Phones to turn to 180 Green and commence a sound-scan. Phones estimates that it will take two and a half hours to get to the investigation zone - Troy wants to make it in two, so they accelerate to Rate 6.

An hour and fifty-five minutes later, *Stingray* approaches the area and surfaces but the mysterious underwater craft is heading for the same place. Troy and Phones go on deck and survey the horizon. Visibility is twelve miles with cloud at four-tenths and the sea is calm: no "white horses". Under the sea, the mysterious vessel releases the ice generator which floats towards the surface. Troy has made four sweeps of the area with his binoculars, but there is no sign of ice. Phones reports that the air is warm, but Troy asks him to check the water temperature. The ice generator surfaces and starts to spout pink fluid. Troy can't believe what he is seeing - the water is turning pink before his eyes and freezing by the second. Troy and Phones scramble back inside *Stingray* and with the order "Flood Q! Dive! Dive! Dive!" they attempt to submerge, but the ratemaster is iced up - they are trapped!

Troy guesses that the alien craft must be in the area and that they must revert to the plan they have discussed earlier: Operation Ice-Blast. He calls Marineville and tells Atlanta to fire hydromic missiles at target area NNW 2000 reference 2 subcode 2400. Atlanta realises that this is the area where Stingray is but Troy explains that there is no time and that Stingray is trapped. Atlanta doesn't know what to do but Fisher tells her to do as Troy says - Troy, Phones and Marina will be OK as long as the missiles don't hit Stingray. Atlanta reminds Fisher that the missiles have an accuracy limitation of five miles - if they are only slightly off-course, it could be much greater. She cannot bring herself to make the decision, so she contacts her father in Washington. He tells her that Troy must know what he's doing, and that she should fire the missiles.

The hydromic missiles rise from their underground silos and Marineville Tracking Station reports them to be Aquamarine. Atlanta gets the Tracking Station to verify that they have double-checked the course, and they confirm that the guidance systems are double-checked. She hesitates for an instance but then fires the missiles, calling Troy to confirm blast-off at 13.25 and twenty seconds. The Stingray crew have travelled by Monocopter some distance away from the submarine and with seventy-five seconds to go before impact, Phones asks Troy if he thinks their plan will work. Troy tells him that he will let him know in exactly seventy-five seconds!

The Tracking Station reports a trajectory variance in the missiles of 0.07 - Atlanta orders them to correct course, telling them that it is vital that complete accuracy is maintained. With thirty seconds to go, Fisher worries about what effect the wind will have on the missiles and the Tracking Station reports a new trajectory variance of 0.02. Again, Atlanta orders them to correct course, but even with maximum control applied, there is still a 0.01 error. At fifteen seconds to impact, course correction is still at maximum and Atlanta realises that if the missiles move off course now, there is nothing they can do about it. Troy tells Phones that they won't even see the missiles coming - a flash, and either way it will be all over. Suddenly, the missiles strike and there are two blinding explosions some distance away from Stingray. The ice begins to crack and Troy contacts Atlanta to congratulate her on her shooting: Stingray is clear!

From Washington, Shore calls Atlanta who tells him that Stingray is free of the ice and starting to track the underwater craft. The WSP Commander thanks Shore, telling him that his boys are on the ball. Shore responds that the Stingray crew are the best in the service and that if they can't crack this wide open, no-one can. Stingray dives and Phones begins a sound-scan. He picks up a craft and they accelerate to Rate 6, gradually closing on the vessel. At 1000 yards away, Troy spots the alien craft and fires a sting missile which totally destroys it.

At Washington HQ, Shore reports that the pink ice is melting all over the world and that no further incidents have occurred - Operation De-Freeze is complete. The WSP Commander congratulates him on a fine bit of work and one of the officers offers Shore a drink. As he has to get back to Marineville, Shore just asks for a cola - with definitely no ice! Later, back at the Shores' apartment in Marineville, Atlanta hands her father the new Marineville cocktail, Pink Ice. The commander laughs, "Well, that's what I call cool. Real cool!"

Notes: Two very unusual shots appear in this episode, both using forced perspective: the first has the Troy and Phones puppets in the foreground and one of the Stingray miniatures in the background, while the second has a real hand holding the Pink Ice cocktail and puppets of the cast in the background. Incredibly, we never see the aliens who pilot the underwater vessel, or ever learn who they are.

Oops!: The wrong shot of Stingray is inserted just before the commercial break. The shot is taken from later in the episode and shows Stingray trapped in the ice, but at this point in the story the submarine is clear of ice, having risen to the surface through a hole, as we see after the commercial break when Stingray submerges

again. The WSP Commander-in-Chief has a completely different voice from that which we have heard in previous episodes - here he has a French accent and sounds very much like Jacques Jordan (The Man From The Navy).

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher

Major Equipment: Stingray, Spearhead Bomber, Hydromic Missiles, Monocoasters, Arrowhead Interceptors, WASP Helicopter, Alien Underwater Craft, Ice Generator

Voice Cast

WSP Commander 1.....	David Graham
WSP Commander 2.....	Robert Easton
WSP Commander 3.....	Ray Barrett
Marineville Tracking Station.....	David Graham



23. THE MASTER PLAN

In Titanica, Titan is furious: races that he has conquered are refusing to renew their treaties. X20 explains why: in every attempt, Titan has failed to destroy Troy Tempest and Stingray, and the biggest blow to his pride and power was the day that Tempest took Marina, his slave, away from him. Titan realises that to keep the conquered races in their place, he must recapture Marina and make her his slave again. He decides to think of a plan himself - a Master Plan!

Stingray sets out on patrol and Commander Shore instructs Troy to proceed at normal patrol speed to routine patrol position SSW 5000 area reference 19. Troy realises that this is Titan's area and tells Phones to keep a sharp lookout for trouble. On hearing of Stingray's approach, Titan sets his Master Plan into motion, and when Stingray arrives at the patrol area, Phones picks up a signal - a Mechanical Fish on their tail moving in very fast. Troy orders a bearing of Green 180 to pull Stingray around, but the Fish fires a missile which strikes Stingray a glancing blow. Troy tells Phones to close water-tight doors and prepare to return fire. As Stingray comes to rest on the sea-bed, Phones fires a sting-missile and scores a direct hit on the Mechanical Fish. X20 believes that Titan's plans have failed again, but Titan tells him that his plan is only just getting started as Troy will now have to leave Stingray to make repairs. As Troy examines the damage outside Stingray, an Aquaphibian closes in on his position. Troy reports to Phones that the damage is not too serious - they will be able to make it back to Marineville OK, but it will be on half power. Too late, Phones spots the Aquaphibian and alerts Troy, but as Troy turns, the Aquaphibian sprays Troy with a purple liquid from a jet gun, temporarily blinding him. The Aquaphibian swims away and Troy is puzzled: the Aquaphibian could have killed him for sure. X20 cannot understand why Titan is letting Troy escape until Titan explains that getting rid of Tempest is only half of the problem: he must also recapture Marina. As Stingray returns to Marineville at Rate 6, Troy complains that he feels too hot, faint and doozy. Suddenly, he collapses!

Back at Marineville, Troy is taken to the hospital and placed on a life-support system. Doc explains that Troy is dying, poisoned by

some unknown substance. Phones realises that it must have been the purple liquid that the Aquaphibian fired at Troy and Doc surmises that it was some kind of underwater poison about which they know nothing. Marina agrees that this is so, but Doc reiterates that there is no cure, explaining that without knowing what the poison is, he can't find the antidote. Shore tells him that he's got to come up with something - Troy must not die! Doc says he'll do all he can but estimates that Troy has only four hours to live. Atlanta weeps uncontrollably and Phones vows to get Titan for this, if it's the last thing he does.

Titan is delighted - Tempest will be finished very soon, so it is time to bargain with Marineville. X20 acquires the correct radio frequency for Marineville by tracing the WASP UHF beam and Titan makes an announcement to Commander Shore over the Marineville radio system: he alone has the antidote to the poison which is killing Troy and he will give it to Shore in exchange for Marina. Shore tells Titan he's out of his water-logged mind and it's no deal, but Titan tells him not to be so hasty - Marina for the life of Troy Tempest: he has three hours to decide. Atlanta asks her father what they are going to do, as they cannot send Marina back to Titan. Shore agrees and tells Marina that he knows that she would gladly give her life to save Troy, but that they cannot make bargains with Titan. Shore calls Doc and tells him that he is their only hope now, but Doc says that Troy's condition is beyond any doctor and Troy will be dead in four hours. Phones suggests to Shore that he take Stingray, get into Titanica and force Titan to give him the cure, but Shore says that Titan will be prepared for such a move, and anyway, they haven't time.

In Titanica, Titan gloats that it is now just a matter of time and his plan cannot fail. X20 argues that the WASPs will never send Marina back to him and Titan agrees, but they will not need to as Marina has a mind of her own and he expects her to return of her own accord to save Troy. Unfortunately, Titan is absolutely right and Marina has already left Marineville for Titanica! Shore and Phones soon realise that Marina has given herself up to Titan in the hope of saving Troy. At the hospital, Doc tells Atlanta that Troy's pulse is weakening and there is little hope for him now. Atlanta is very upset and tells Doc that Troy can't die for, "I... we... all love him too much." She asks Phones if Titan will really save Troy now - he's got Marina back so why should he?

Marineville Tracking Station alerts Shore that a missile type 713 is approaching the base and due to impact in 45 seconds. Shore tells Fisher to sound battle stations and Marineville sinks into the underground silo. Then the Tracking Station reports that the missile has no warhead, so Shore orders that the missile be allowed to reach its target. It crashes into the base without causing any damage and Shore orders the rocket investigation squad to make a full report within 30 minutes, sending Fisher to the crash site to organise things. Fisher reports back that the missile has come from Titan and contains the antidote to the poison!

Soon, Troy is responding to the antidote and is on his way to a full recovery. Shore tells Phones that Titan sent a message with the antidote that he is a man of honour and kept to his end of the bargain. When Troy learns what has happened, he insists on going to rescue Marina from Titan, but Shore tells him to hold on - he's been closer to death than ever before and he needs plenty of rest. Troy asks how he can rest when Marina could be in danger, but Atlanta explains that they believe that Titan is still up to something, for why else would he save Troy's life? Phones agrees: they have to do some planning and while they do, Troy has to relax for a couple of days. But Troy is worried about what is happening to Marina. In Titanica, Marina has become Titan's slave girl once again and has been set to work scrubbing the floors of his palace. Titan tells X20 that Tempest will soon be coming in Stingray to rescue Marina but X20 is bewildered by Titan's plan: why send the antidote if he wants Tempest dead? Titan explains that to restore his power over the vanquished undersea races, he must

show them that he has Marina back as his slave, Troy Tempest as his prisoner and Stingray as his private yacht. X20 agrees that it is a Master Plan indeed as Titan orders Marina to fetch them some seaweed tea.

Two days later, Troy is fighting fit and ready to set into motion the plan that Shore has worked out. They haven't had very long to get things organised, so the plan's success depends on Troy and Phones. The two aquanauts practice talking like an Aquaphibian, Phones speaking the strange Aquaphibian language while Troy blows bubbles through a straw into a glass of water. Shore asks if they have both gone crazy, but Troy explains that they hope that this will get them into Titan's palace. In Pen 3, Troy and Phones board a WASP-built Mechanical Fish and Shore reminds them that the Fish was made in a hurry, so they have no missiles and precious little speed, but Troy feels that if they can fool Titan, they won't need either. Atlanta sounds launch stations and the aquanauts set off in the Fish at full speed. Troy wishes that they were in Stingray, but Phones reminds him that Titan will be expecting Stingray - he won't be expecting this Fish!

Shortly, they approach Titanica and announce their arrival on the radio using the Aquaphibian voice that they have been practising. The Aquaphibian guards are completely fooled and give them permission to enter Titanica. As Titan is telling X20 that Tempest will be arriving soon, Troy and Phones make their way to his palace aboard the travel tube. They burst into the palace and a gunfight ensues between the two aquanauts and Titan's Aquaphibian guards as Titan and X20 take cover. The two Aquaphibians are shot down by the aquanauts and Troy tells Titan that they're taking Marina and he's coming too, but Titan grabs Marina and tells Troy that he'll have to kill Marina before he gets him. Troy fires a gas capsule which explodes near Titan, allowing Marina to escape from Titan's clutches. Gas fills the room covering the aquanauts' escape, but as the gas clears, Titan rushes to the radio to alert his Aquaphibians to stop the trio from leaving the city. He contacts the aquanauts in the travel tube and announces that he has discovered their false Fish and has sent one of his own Mechanical Fish to intercept them. The aquanauts board the WASP Fish and leave Titanica, but Titan's Fish closes in on them. Troy tells Phones that there is nothing that they can do as their Fish is going at full power as it is. Titan's Fish gains on them - when it closes to 1000 yards, the WASP Fish will be in range of its missiles. The Aquaphibians are about to fire their missiles when their Fish is completely destroyed by sting missiles - Commander Shore has arrived in Stingray, just in time to rescue the trio in the WASP Fish. Troy congratulates Shore on his shooting, but adds that he left it very late. Shore asks Troy if he was worried that he wasn't going to show up and Troy confesses that he was beginning to wonder. Troy guesses that Titan won't try a stunt like this again and Stingray and the WASP Fish return to Marineville.

In Titanica, X20 asks Titan what happened to the Master Plan and Titan tells him to be quiet, realising that when the leaders of the satellite cities hear of this, Titan will be the laughing stock of the underwater races. X20 tells Titan that no one would dare to laugh at him, just because his Master Plan failed, but he is unable to contain his own mirth - until Titan clocks him with his sceptre!

Notes: There is no explanation of how, but Phones is clearly able to understand the Aquaphibians' strange language.

Oops: It seems a bit strange that although Stingray is on half power as it returns to Marineville after the Mechanical Fish attack, the submarine is still able to muster Rate 6.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Titan, X20, Aquaphibians

Major Equipment: Stingray, Mechanical Fish, Hydromic Missiles, Missile Type 713

Voice Cast

Doc David Graham
Marineville Tracking Station..... David Graham



24. STAR OF THE EAST

Out at sea, a new gunboat, the Wadi, destroys a passing container ship and then shoots down two aircraft, all radio-controlled targets in a demonstration for the benefit of the WSP. From the deck of Stingray, Troy, Phones and Commander Shore are suitably impressed as a missile launched from the Wadi destroys its final target, a radio-controlled battleship. Visiting Middle Eastern dignitary El Hudat, President of Hudatvia, declares that the Wadi is invincible, revealing that the vessel cost \$500 million to build, yet requires only one man to operate it. He plans to present the gunboat to the WSP as a gesture for accepting his country's application for membership.

Later, in the Marineville conference room, Shore announces that it is with much pleasure that the WSP welcomes Hudatvia as a member. El Hudat thanks Shore but declares that he doesn't know how the WSP has got along without him. All that remains is for El Hudat to sign the agreement papers, but Fisher whispers to Shore that a message has just come through: there has been a revolt in Hudatvia and the new government, led by El Hudat's brother, does not wish to join World Security. El Hudat is furious and tries to pin the blame on his aide Abu for not arresting Hudat's brother as ordered - until Abu corrects that he *did* arrest his brother but that El Hudat subsequently released him. Then El Hudat claims that the WSP sponsored the revolt as they wanted the Wadi but not his country. Atlanta tries to defend the WSP telling Hudat that they are on his side, but El Hudat refuses to listen, calling Atlanta a "sphinx of a thousand starless nights". This sounds like an insult to Shore, but he tells El Hudat to calm down as the WSP aren't to blame for his current predicament. Marina agrees, shaking her head and attracting El Hudat's attentions. He urges her to speak her mind but Troy tells him to leave her alone as she cannot speak. El Hudat is smitten by Marina, announcing that if he had a country, he would take her back to it. Now Troy is furious, angrily telling El Hudat that Marina is a member of the WASPs and she's going to stay that way. Shore demands that El Hudat leaves Marineville first thing in the morning - Hudat agrees to do so but swears vengeance on the WSP and all of its members. Shore warns him that if he puts one foot wrong, Stingray will hunt him down, but El Hudat is unfazed, confident that the super-sub is useless compared to the Wadi and declaring that "Vengeance shall be mine!" as he leaves the conference room. The WSP Commander-in-Chief is concerned that El Hudat could mean what he says, but Shore tells him that El Hudat is "just hot air". In the guest quarters, El Hudat hatches his plan for revenge. Abu is worried about Shore's threat to send Stingray after them, but El Hudat assures him that Stingray is only as good as its captain, and he plans to hit him where it hurts most - at his heart! Abu doesn't understand but El Hudat just tells him to prepare to leave Marineville early the next morning...

When morning arrives, it is soon discovered that Marina has vanished. El Hudat is immediately suspected of kidnapping her but

Shore orders a full search of the area before taking any action against him. On the Wadi, El Hudat is holding Marina prisoner and orders Abu to set sail for Monte Carlo where he plans to show off his latest prize. During the journey, El Hudat bores Marina for over two hours with boasts of how he, and he alone, made his country great. Abu says that he thought that it was the discovery of oil in their country that made it great, but he is shouted down. The Wadi's Captain calls to report that a remote-controlled WSP aircraft is overhead and El Hudat orders that it be shot down as his first repayment for the insults hurled at him by Marineville. Hudat gloats that he would like to see Commander Shore's face when he gets news of his actions.

At Marineville, Shore gives the order to launch Stingray, warning Troy to be careful as they still haven't managed to locate Marina and so she must be aboard the Wadi. Troy and Phones agree to play it by ear when they catch up with the gunboat - they can't afford to take any chances. Abu reports that a passenger liner has been sighted half a mile away, but El Hudat decides to let it go as he wants no bloodshed - there are enough remote-controlled cargo vessels on the seas to satisfy his vengeance. He explains to Marina that he is a peaceful man and wants no one to be harmed. Stingray, however, is a different matter: Tempest insulted him and is, therefore, considered a threat. Troy tells Phones that when they locate the Wadi they will have to surface and try to talk El Hudat into surrendering, but Phones is worried that they will be in range of the gunboat's fire power.

A remote cargo vessel approaches the Wadi and El Hudat gives the order to sink it. Stingray catches up with the Wadi and surfaces. Troy contacts Hudat and tells him to come peacefully or he will blow the Wadi out of the water, but Hudat laughs this off - with the fair Marina aboard, Tempest will not dare to attack. Hudat tells Troy to leave the area before he opens fire, but Troy isn't in the mood for games and gives El Hudat 60 seconds to surrender, explaining that, as a member of the WASPs, Marina knows the score and is prepared to die. Abu wants to surrender, but El Hudat tells him to stop squealing and prepare to fire the missile in 40 seconds - Tempest may well be bluffing, but he is not! Hudat fires his missile and Troy orders Phones to move Stingray hard astern quickly - just narrowly avoiding the explosion. Troy orders an immediate dive to give the impression that the submarine has been hit. El Hudat celebrates, describing himself as the master of the sea in his belief that he has sunk Stingray. Marina is in tears at Troy's apparent demise and Hudat tells her not to cry - Tempest and his friend had to die for they were a threat: it was them or him. Below the surface, Troy tells Phones that they will move along the ocean bed beneath the Wadi until nightfall. Then, Troy plans a little surprise for El Hudat...

That night, while El Hudat and Abu sleep soundly, Troy climbs aboard the Wadi. He locates Marina, who is overjoyed to see that he is alive and well. He tells her to act normally as if he had never been here, and not to worry. He then makes his way to the bridge where he overpowers the Captain and locks him up. Troy takes the wheel and turns the Wadi around, radioing Phones to tell him that their plan has worked like a charm. He orders Phones to keep pace with the Wadi and he'll see him in the morning.

The next morning, El Hudat is enjoying his breakfast as he tells Marina that he slept like a baby - the secret of his beauty. He radios the bridge for their ETA at Monte Carlo, but is shocked and surprised to hear the response: "We will reach our destination in two hours, fatso!" Troy goes on to explain that the Wadi is headed back to Marineville, not Monte Carlo. The insults fly thick and fast as El Hudat realises that Troy is in control of his ship and there is nothing he can do about it.

Back at Marineville, Commander Shore laments that he has no power to sentence Hudat personally for his flagrant acts of war, his complete disregard for anyone and anything other than himself, his conceit, pomposity, arrogance and, above all, his stupidity. However, he will stand trial in the World High Court. Then Fisher arrives with a

message that there has been a counter-revolution in Hudatvia and El Hudat has been returned to power. Shore congratulates the President on this turn of events but El Hudat threatens revenge, demanding membership of the WSP at once. Shore relents, allowing El Hudat to sign the agreement papers and welcoming El Hudat to the WSP. Hudat immediately announces his intentions to throw Shore and his officers out of the service and take charge himself, but Shore stops him in his tracks when he reveals that, now that El Hudat and Abu are members of the WSP, they come under the WSP laws. Under Section 27, paragraph 14, sub-clause 4, El Hudat is now liable to sentence by Shore's hand for acts of wilful damage to WSP property - the sentence is five years in prison. Once again, Shore welcomes El Hudat to the World Security Patrol.

Later, in their cell, El Hudat rants and raves, blaming Abu for encouraging him to join the WSP until Abu points out that it was El Hudat's idea all along. The President of Hudatvia tells Abu that he will be exiled once they are able to return to their own country, but Abu neatly observes that this will only happen as long as El Hudat still has a country to go back to - after all, his brother is not the one behind bars!

Notes: The El Hudat puppet seen in this episode was revamped from the Masterspy puppet created for *Supercar*, although Masterspy's features were extensively re-modelled to create those of El Hudat. The character appears again in *Eastern Eclipse*.

Oops! A strange piece of editing appears at the start of the episode - a shot of the Wadi turning to starboard cuts to a shot of two fighter planes flying overhead, but the position and angle of the camera in relation to the surface of the water and the sky backdrop is identical in both shots, so it appears that the Wadi suddenly vanishes in the middle of its turn! The WSP Commander has changed his voice again - although voiced by David Graham again, he has lost his French accent from *Pink Ice*. As Stingray dives after the Wadi's attack (in footage of Stingray in the whirlpool lifted from *Treasure Down Below*), the submarine's rear right fin has become bent, but later shows no sign of damage.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher

Major Equipment: Stingray, Spearhead Bomber, Gunboat Wadi

Voice Cast

El Hudat.....	David Graham
Abu.....	Robert Easton
WSP Commander 1.....	David Graham



25. AN ECHO OF DANGER

In his house on the Island of Lemoy, X20 is playing the piano - or so it appears. The chandelier above him flashes to indicate that Titan wishes to make contact, but X20 doesn't notice it at first. Eventually, the surface agent spots the flashing chandelier and moves away from the piano, but the music continues until he switches off the tape recording that he has been miming to. Titan is very annoyed as X20 should have answered his call ten marine minutes ago. The surface

agent apologises profusely and Titan tells him that there is work to be done. All of their previous plans to destroy Stingray have been to no avail - if they cannot destroy the craft, then they must ruin the efficiency of the crew or, better still, have them replaced with inexperienced aquanauts. X20 asks how this can be done, but Titan tells him that he gives the orders and it is up to X20 to think of ways to carry them out. As he signs off, X20 wonders why Titan must always give him the impossible tasks!

At Marineville Tower, Commander Shore explains to Atlanta and Fisher how a vast quantity of crude oil, which floats on water, is being transported in a long tube which can be towed by one small ship. Atlanta says that it is an old idea and Shore agrees, but adds that the material that the tube is made from is new, which is why such an enormous amount can be transported. Atlanta asks why Stingray is on escort duty and her father explains that the 'big brass' are treating it with top priority: they wanted the best and they got it. Shore is suddenly distracted by the appearance of a Kleen-U-Quick window cleaner outside the Tower window, but it is X20 in disguise, cleaning the windows so that he can see inside more clearly. He just has time to take in the details of Stingray's mission before a cable snaps on his hanging stage and he plummets to the ground!

Stingray is on patrol alongside the oil tube and the tow vessel when Atlanta calls. Troy confirms that everything is as it should be while Phones relaxes by playing himself at draughts using a special rotating board. Troy interrupts him as it is time for another ocean check and Phones complains that there can't be another ship within ten miles. Unknown to the aquanauts, however, X20 is nearby in his underwater craft and drops a remote-controlled echo transmitter onto the ocean bed. He switches it on and Phones immediately picks up a sounding on his hydrophones. Stingray dives to investigate, but finds nothing. Checking through his periscope that Stingray has left the tow vessel, X20 opens fire on the oil tube, causing a series of massive explosions. He then switches off the transmitter. Phones is just telling Troy that the sounding has ceased when the tow vessel reports to the stunned Stingray crew that they are on fire and are abandoning ship. Troy replies that they are proceeding at full speed to pick up survivors. He relays the news to Commander Shore who tells him that they had better come back with some good answers!

An inquiry into the incident takes place at Marineville. Phones sits outside the conference room while Shore summarises what has happened. It isn't clear whether the destruction of the oil tube and the tow vessel was an accident or an enemy attack, but there is one fact: at the time, Stingray was investigating a sounding taken by Phones - a sounding without any foundation. Troy protests, saying that this is an inquiry and Phones is not on trial. Shore appreciates his concern, which is shared by all present, but adds that he is responsible for all WASP aquanauts. The inquiry has underlined the fact that all Marineville personnel must be 100%, both physically and mentally. Any error of judgement must be fully investigated and Phones must submit to a full medical check-up - until the results are known, he is relieved of all duty.

Titan congratulates X20 on his success, but he must now make sure that Phones fails his medical. X20 tells Titan that he is about to arrange a meeting where he will be disguised as a psychiatrist. By the time he has finished with Phones, he will be laughed out of the WASPs forever! Shore tells Troy that he feels just as bad about the situation, but he had no choice. Troy replies that Phones is not the type to have hallucinations and that there must be another explanation for the sounding. Shore tells him that the matter is closed but, of course, if new evidence came to light in an unofficial capacity... Shore wishes Troy good luck and as he leaves, Troy says under his breath that the Commander didn't have to invite him to break the rules - he was going to anyway. Phones talks to his 'psychiatrist' on a communicator and the disguised X20 tells him that he has rented the house on the Island of Lemoy. Phones hopes that the 'psychiatrist' can fix him up before

the official check-up and X20 tells him not to worry: he'll fix him up all right! Troy tells Phones of his plan which may help to clear things up.

On board Stingray, Fisher expresses how excited he is as this is his first trip out to sea in the famous WASP vessel. Troy orders him not to touch anything unless he tells him to. Atlanta gives them the all-clear: it is nearly 9.27 and they have about six hours. She wishes them good luck and Stingray is launched. Meanwhile, at Primrose Cottage on the Island of Lemoy, Phones lies on a couch while the heavily-disguised X20 asks whether Phones has had hallucinations before. The aquanaut replies that he has had some pretty crazy dreams, but has never imagined soundings before. X20 tells him to close his eyes and relax: he will play some music to make him forget all his troubles. When the tape machine is switched on, Phones complains that the music is deafening, but this is deliberate as the music masks the sound of X20 activating all of the concealed equipment in the room. He switches off the music and tells Phones to open his eyes. Looking around the room at X20's strange devices and control panels, Phones cannot believe what he is seeing! X20 assures him that the room is still the same and that he must be having another hallucination. Phones closes his eyes as X20 puts the music back on, activating the equipment again so that it all slides back into place to leave the room just as it was originally. When the music stops, Phones is scared to open his eyes, but X20 tells him that he must face up to the truth. When he looks, Phones is amazed and starts to believe that he really must be sick. X20 tells him that it is all in the mind and that the room never changed. He advises Phones to go to some lonely place and forget all about the WASPs. Phones wishes that he'd known earlier how ill he is, as he could have saved Troy from returning to the area where the incident took place to look for evidence. X20 is rather taken aback by this news.

Stingray settles onto the ocean bed near to the site of the phantom soundings and Troy orders Fisher to stay on board while he goes out to search. Fisher asks if he can listen to the hydrophones but Troy reminds him that this is an unofficial trip, and he is not used to the equipment. X20 approaches the area in his underwater craft and makes contact with Titan. He informs the sea lord that Troy will be alone and this offers the perfect opportunity to be rid of Stingray forever. Titan tells him that he will be well rewarded, but X20 replies that Titan's thanks are all that he requires. Titan informs him that he will send his personal guard to ensure success. Troy swims around the area looking for evidence while back at Marineville, Phones plays solitaire. Atlanta is equally tense and builds a house of cards to pass the time. Fisher calls Troy to tell him that he has another half-hour left but, so far, Troy had found nothing. Fisher's curiosity gets the better of him and he puts on the hydrophones. Immediately, he hears a sounding and tells Troy that a submarine craft is very close. He sheepishly admits to having put on the hydrophones, but Troy tells him not to sound so sorry - if he really has found something, he will buy him a pair! Troy is making his way back to Stingray when he sees the two Aquaphibians from Titan's personal guard. Unfortunately, they see him too and give chase. Troy just gets inside Stingray and closes the hatch as the Aquaphibians open fire.

X20 is just wondering where the Aquaphibians have got to when Stingray looms into view, heading straight for his ship. He takes evasive action and Troy decides not to fire sting missiles, electing to tail the craft and find out why the submarine is there. X20 activates the echo transmitter and Fisher picks up the sounding, telling Troy that there is another ship behind them. Troy is confused as they should have heard it approaching. He suddenly has an idea, realising that this could be the answer to the puzzle. They break off the pursuit, heading for the other sounding and, before long, Stingray sets down on the sea bed next to the echo transmitter.

Later, at the Blue Lagoon, Commander Shore is happy to tell Phones that he is back on call. Phones doesn't know what to say, but thinks that what everybody has done is really great. He confesses that

it had got to the stage where he thought he saw a room spinning around - which is crazy! On Lemoy, however, that is exactly what X20 is seeing: all of his equipment has gone haywire, spinning out of control. He realises that he must be crazy working for Titan and he should get his head examined!

Notes: This is Lt. Fisher's first trip out to sea in Stingray - the events of this episode must, therefore, take place before those of Rescue From The Skies

Oops!: After Phones' line, "I could have sworn the room was different before," the picture cuts to a wide shot of X20's control room and we can see the painting covering one of the control panels still moving up.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher, Titan, X20, Aquaphibians

Major Equipment: Stingray, X20's Underwater Craft, T3 Tow Vessel, Echo Transmitter

Voice Cast

Tow Vessel.....David Graham



26. INVISIBLE ENEMY

In Marineville Tower, Commander Shore and Fisher have intercepted an automatic radio SOS signal. Shore contacts Troy and Phones on patrol in Stingray at SSW 2000 reference 7 and directs them to proceed to Area 10, 100 miles north-east of their present position, to investigate the SOS call signal. Shortly, Stingray surfaces beside a fishing dinghy and on board, they find a man lying in the bottom of the boat, apparently in some kind of trance. They return with him to the Marineville Hospital where Doc runs a cardiac and respiratory infiltration test, but the result is negative. Doc is baffled - the man appears to be suffering from a form of paralysis, but the tests tell him nothing and he doesn't know the cause. All he can do at the moment is get a nurse to keep the man under observation. Shore tells Troy and Phones to resume patrol, but grants Marina some time off that she is due.

In the Shores' apartment, Atlanta and Marina are having a quiet evening listening to records. Atlanta asks Marina if she has any theories about the man that Troy picked up, but Marina shakes her head. According to his identification papers, the man's name is Thompson, but that is all they know about him. In a ward at the hospital, Thompson is watched over by a nurse, but as she turns her attention from him to read a book, Thompson seems to come out of his trance, activating a wrist watch device that emits a piercing electronic whistle. The nurse reacts to the noise, but it stops her in her tracks and she collapses. Thompson deactivates his device and settles back on his bed.

Marina decides that it is time that she went home and, after she leaves, Atlanta turns in for the night as her father won't be off duty for some time yet. In the Tower, Doc explains to Shore that he has discovered his nurse exhibiting all the same symptoms as Thompson. Whatever it is that has caused it, she must have got it from Thompson, so whatever he is suffering from, it must now be presumed to be

contagious. Shore orders Doc to place the ward area under quarantine and to stay away from Thompson, who must be isolated immediately along with the nurse. But Thompson has left his bed again and, from the window, he sees Fisher returning to Marineville in his car with just enough time to grab some coffee in the diner before he goes on duty. Thompson activates his watch device and Fisher is struck down, crashing his car into a lamp-post. After the accident, Thompson is back in his bed and back in a trance. Doc reports to Shore that Fisher wasn't injured in the crash, but he is now in the same condition as the nurse. Shore believes that Thompson has brought some kind of disease into Marineville and it is spreading. Shortly after, Atlanta is asleep in her bed when she receives a sinister visitor. She wakes at the sound of someone opening her door and just has time to register that it is Thompson before his watch device strikes her down!

Doc tells Shore that he has done all he can for Atlanta, but she is completely unresponsive. Shore is baffled - Atlanta hasn't had any contact with the others who have fallen ill. Suddenly there is a power failure, but when Shore contacts the Power Plant there is no response - they have been hit by the disease too. Shore calls the Tracking Station and directs the man on duty to get HQ for him and detail someone to put emergency lighting into operation. He informs HQ that he has declared a state of emergency as they have a mysterious epidemic on their hands. He confirms that blood samples have been sent to HQ for more tests and requests for a team of medics to be sent to help with the situation. The WSP Commander confirms that he'll do what he can and asks Shore to check in every four hours to keep him informed. Shore contacts the Tracking Station again to ask them to book his calls to HQ, but now there is no reply from there either. Shore orders Doc back to the hospital to find some answers and to let him know if there is any change in Atlanta's condition.

In the hospital lab, Doc is working at his microscope when Thompson rises out of his trance again and uses the watch device on him. Shore contacts all installations to make a routine check but there is no reply, not even from the hospital, and Shore realises that he is running Marineville on his own. Suddenly, he spots Thompson at the window, but it is too late - Thompson activates his watch and Shore is struck down. In her room, Marina is woken by the arrival of Thompson at her door. He uses the watch device on her but, oddly, it has no effect so he leaves.

Troy and Phones are still on patrol when Troy hears a tapping sound coming from the radio. When Phones confirms that there is nothing wrong with the equipment, Troy realises that it must be Marina trying to contact them. Using coded taps, Marina is able to tell Troy that something is wrong: Commander Shore is with her but cannot come to the radio and no-one else is around. Troy sets off back to Marineville at Rate 6 Green 180. Meanwhile, Marina is sitting with Atlanta in one of the hospital wards when she suddenly finds herself locked in by Thompson. Stingray returns to Marineville through the ocean door and Troy and Phones arrive back in the Stand-By lounge as Thompson returns to his bed and falls back into a trance. Troy is puzzled - the place is in complete darkness and there is no sound at all. He and Phones rush to the Control Tower where they find Shore collapsed in his hover chair. The two aquanauts take a look outside and drive around the deserted base in Troy's car. Phones remarks that it's spooky - like a ghost town. They find Fisher's wrecked vehicle and two guards in a trance at the security check-point. Troy realises that everyone has the same look as Thompson and Phones suggests that he could have passed on some kind of disease to everyone, so they go to the hospital to find out.

The sound of Marina's knocking on the locked door draws the aquanauts to Atlanta's room. Marina is pleased to see them and confirms that the 'disease' is connected to Thompson. She manages to convey to Troy that Thompson is dangerous and has some kind of weapon in his hands, so Troy decides to set Phones up as a guinea-

pig. Phones enters Thompson's ward and approaches his bed, observed from behind the door by Troy and Marina. Phones is surprised when Thompson suddenly sits up and activates the watch, but Troy bursts in and shoots the watch out of Thompson's hands before the noise can take effect. The watch device is destroyed, freeing everyone from its strange influence. Thompson returns to normal, asking where he is and what is going on as he can't remember anything. Troy tells him to think hard and Thompson remembers that he was on vacation, fishing, when some men from under the sea came up in a craft. There was a noise and then he doesn't remember any more. Troy realises that Thompson has been under the influence of some underwater race, probably through hypnosis with the watch transmitting hypnotic waves.

The main alarm system sounds and Troy and Phones rush to the Tower where the Tracking Station reports to a fully recovered Commander Shore that an unidentified craft is approaching Marineville at full speed. Now everything is becoming clear: Thompson was sent to paralyse Marineville so that this craft could come in and take over! Troy and Phones set out after the craft in Stingray and soon track it down. The alien vessel opens fire on them and Phones turns to Green 450 to avoid the missile. Phones fires a sting missile but the craft retreats, avoiding the explosion. Stingray follows at Rate 6 and, closing in on the craft, Phones fires again - this time he scores a direct hit.

Back at Marineville, Thompson apologises for causing all the trouble but Shore tells him that it's all over now and, luckily, there's no harm done. Shore announces that they have Troy, Phones and Marina to thank for saving them and that the best that the service can do is grant them all 48 hours special leave - they are to go out and enjoy themselves and the treat's on him. Atlanta can't believe it and tells the others that her father hasn't come out of his trance yet!

Notes: More unusual forced perspective shots appear in this episode as Thompson attacks his victims - we see a real hand in the foreground activating the hypno-wave watch while the puppets appear in the background. Very careful continuity ensures that the hypno-wave watch illustrates the passage of time throughout the episode: Thompson's attack on the nurse takes place at 9.05pm with subsequent attacks (on Atlanta and Doc) at 10.15pm and 11.00pm, and the final attack on Phones at 3.00am. The alien craft is the same as the craft used by the "Ghost of The Sea" in The Ghost Of The Sea - all the footage of the craft is lifted direct from that episode. Once again, we never see the aliens behind the attack on Marineville, or learn who they are.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher

Major Equipment: Stingray, Troy's Car, Fisher's Car, Hypno-Wave Watch

Voice Cast

Thompson.....	David Graham
Doc.....	David Graham
Marineville Tracking Station.....	David Graham
WSP Commander.....	David Graham



THE DATING GAME

The chronological setting of *Thunderbirds* is at issue once again - this time Chris Bentley places the series in chronological context with the other Supermarionation series and lights a fuse under the unified Anderson universe theory.

In my first article about chronological issues in the Gerry Anderson television series and films (FAB 25), I offered five individual indications of on-screen evidence which indicate that the writers and producers of *Thunderbirds* had conceived the series as being set 100 years in the future - i.e. the period 2065 (first season) to 2068 (*Thunderbird 6*). I also established that it is more than evident that this chronological setting of the series formed part of the information about the series' format that was distributed throughout the Century 21 Organisation to all arms of its merchandising operation, including licensees, as the mid-2060s dating for *Thunderbirds* also appears on the Century 21 Mini-Albums, in the annuals, the Armada/World Distributors novels and, of course, in "TV Century 21/TV21" magazine.

It seems clear enough to me that this all outweighs any evidence to the contrary - namely, a single calendar page in *Give Or Take A Million* which gives the year as 2026 - particularly when that evidence has already been dismissed as a mistake by *Thunderbirds*' production designer Bob Bell. After all, if it had been the intention of the producers that the programme be set in the earlier time frame, why would they then distribute material that contradicted that intent?

However, there are two main arguments that are often put forward to suggest that the earlier setting for *Thunderbirds* is 'true'. The first of these is the reference that Kyrano makes in *Trapped In The Sky* to Jeff Tracy having been one of the first men on the Moon ("You must be proud to have been one of the world's first men to land on the Moon." "It's all a long time ago, Kyrano. A long time ago."). This, the argument goes, must surely indicate that the date of the series is the mid 2020s: Jeff is in his mid-50s and would, therefore, have been stepping onto the Moon some twenty or thirty years before. In order to be described as one of the first men on the Moon, Jeff would have had to have been there at some point in the last three decades of the 20th century.

Well, this is a logical enough point of view, but doesn't really hold much water. In 1964, when *Trapped In The Sky* was written and produced, the AP Films production team could only speculate that the first manned Moon landing might occur within the next decade (on July 20th, 1969), and they could never have guessed that after the initial flurry of lunar activity in the early Seventies, further trips to the Moon would be abandoned by the world's space programmes. Man has not stood on the surface of the Moon since 1973 (Apollo 17) and, to date, only 12 men have ever done so. If Jeff is to be taken to have been one of these, then the setting of the series must be much earlier than 2026 - around the year 2000 in fact.

Of course, we all know that Jeff Tracy wasn't the name of one of those twelve men in our reality, but in the *Thunderbirds* universe, it might well have been. For that matter, in the *Thunderbirds* universe, the first manned Moon landings might not have taken place until much later: not until the year 2000 maybe - or perhaps not even until the 2040s! Man's history in space, according to the *Thunderbirds* universe, is never established in the series, so we just don't know.

Consider also that *Thunderbirds* and *Captain Scarlet* are undoubtedly set in the same reality (the Zero X connection). At the

time of *Captain Scarlet*, the Moon is revealed to be quite heavily populated with some 4,000 men and women living and working on the surface (*Lunarville 7*). In the knowledge that at least that number of people have set foot on the Moon, any of the first 20, 50 or 100 men to have landed there could reasonably be described as being "one of the first" - and they could have done so at any point over the previous ten to fifty years. Therefore, as an indicator of chronological setting, Kyrano's statement is pretty much worthless.

The second argument which suggests a 2020s setting for *Thunderbirds* goes that the comparative technologies, societies and political/military organisations seen in the various Supermarionation series point to a development over many decades: for example, the state of the technology in *Fireball XL5* (interstellar travel) is so far in advance of anything in *Thunderbirds* that the two series could not possibly be set even within the same decade, never mind *Fireball* preceding *Thunderbirds* by some three years! How can we possibly accept the Zero X mission in *Thunderbirds Are Go* - the first manned flight to Mars - as taking place in 2067 when we have already seen space ships in *Fireball XL5* with the ability to reach other star systems within a matter of days?

To accept this argument, you really have to accept the supposition that the Supermarionation series all take place in the same universe (the "TV21" principle) which, as I mentioned last time, is a nice idea that is very appealing to many fans. Unfortunately, to follow this line of thinking requires one to dismiss too many discrepancies between the shows. We have no choice but to accept the link between *Thunderbirds* and *Captain Scarlet*, but where and how do the rest of the series fit in?

Let us deal first with *Supercar*, *The Secret Service* and *Joe 90* as all three are clearly set in a much earlier time frame than the other series. On-screen evidence in *Supercar* (*A Little Art*, *Phantom Piper* and *The Day That Time Stood Still*, for example) indicates a setting between 1959 and 1962, and the appearance of present day (i.e. 1960s) vehicles, technology and fashions in both *Supercar* and *The Secret Service* suggest that the two series take place during the years that they were originally broadcast or thereabouts: 1961/62 and 1969 respectively. On-screen evidence in *Joe 90* (*The Unorthodox Shepherd*) points towards a 2012/13 setting.*

Stylistically, *Joe 90* and *The Secret Service* would both appear to share the same universe, but whether they do or not is up to the preference of the individual. It makes sense to me to imagine that they are, as there is no reason why they should not. Given the stylistic similarity, it would also be easy to imagine that both series share the same universe as *Captain Scarlet* were it not for the fact that Joe McCane can be seen reading issue 183 of "TV21" (presumably a rare back-issue that he picked up at a comic-mart or a Fanderson convention!) in Ralph Clayton's office at the start of *See You Down There*. This would indicate that all of the Supermarionation series appearing as comic strips in that issue of the magazine (*Stingray*, *Thunderbirds* and, in particular, *Captain Scarlet* which can be seen on the cover) and also, by implication, those that appeared in earlier

issues of the magazine (**Supercar** and **Fireball XL5**) are merely fictional elements in the **Joe 90** universe - assuming that the contents of "TV21" in that universe are the same as in ours.**

Of the four remaining series, three are clearly and consistently date-referenced within the episodes. In **Fireball XL5**, the first astronauts and the year 1962 are both referred to as having been "100 years ago" (in *Space Magnet* and *Flight To Danger* respectively) and the television announcer in *The Forbidden Planet* gives the date as "Universal Astronomic Year 2062". In **Stingray**, the plaque at the Arago Rock Lighthouse in *The Lighthouse Dwellers* gives the closure date of the lighthouse as 2065, and the events of *Star Of The East* are described as having taken place one year ago (i.e. 2064) in *Eastern Eclipse*. **Captain Scarlet** is captioned on-screen as being set in 2068 A.D. at the start of *The Mysterons* and this is later confirmed in *Expo 2068*.

An argument can be made for **Supercar** occupying the same universe as **Fireball XL5**, as a "Supercar" storybook can be seen on a shelf in Jonathan Zero's bedroom in *Space Pirates*. This book could be viewed as either fiction (i.e. **Supercar** is a television series in the **Fireball XL5** universe, just as **Four Feather Falls** is seen to be in *The*

"canned programmes from Mars" (*The Forbidden Planet*), all at odds with Captain Black's Zero X mission to Mars at the start of *The Mysterons* (described by Colonel White to the Mysterons in *Dangerous Rendezvous* as "Man's first survey expedition on the surface of your planet") and Spectrum's attempts to obtain the first close-up pictures of Mars in *Shadow Of Fear*.

If **Fireball XL5** cannot share the same 'reality' as **Captain Scarlet**, then there is no reason to suppose that the series has any real link with **Thunderbirds** either, rendering the argument about comparative technologies and societies completely pointless - the 2060s of **Fireball XL5** cannot be part of the same timeline that is seen in **Thunderbirds**, whether **Thunderbirds** is set in 2026 or the mid-2060s.

So, the "TV21" principle of the unified Anderson universe doesn't work - not because the dating of **Thunderbirds** is wrong, but because certain of the series are incompatible with each other, and what we are looking at with the Supermarionation shows are *at least* three different 'realities': the **Supercar/Fireball XL5** universe (if **Supercar** is seen in a historical, rather than fictional, context in **Fireball XL5**), the **Stingray/Thunderbirds/Captain Scarlet** universe and the **Joe 90/The Secret**



Forbidden Planet) or non-fiction (i.e. the events of **Supercar** actually took place 100 years prior to those seen in **Fireball XL5**) - either way the two series share the same universe, but do not necessarily share the same 'reality'.

However, it seems very unlikely that **Fireball** co-exists with **Stingray** and **Captain Scarlet**. Although there are technological similarities between **Fireball** and **Stingray** (many of the Earth-based aircraft share similar designs), it stretches credulity that the 2060s of **Fireball XL5**, in which contact with alien cultures from the depths of space is commonplace and Earth is part of a United Planets Organisation, are the same 2060s in which the crew of **Stingray** are seen arguing about the existence of any alien species prior to man's first contact with the undersea races. **Stingray** *could* be part of the **Thunderbirds** universe, though: there are no links between the two series to suggest that they are part of same reality, but then, by the same token, nor is there anything to suggest that they *aren't*.

Quite clearly, **Fireball's** 2060s have nothing in common with **Scarlet's**: in **Fireball** it is established that there is some form of thriving colony on Mars as there is an overnight ferry run to the planet (*Prisoner On The Lost Planet*) and the Earth television services regularly receive

Service universe (in which all of the other Supermarionation series only co-exist in a fictional context, just as they do in our universe)

The upshot of all this is that the matter of the chronological placement of **Thunderbirds** still comes down to the viewer's personal preference as to which line of thought on the subject he/she chooses to accept as canon: a three-second cutaway shot of a calendar in the very last episode, or the intentions of the series' creators as indicated elsewhere in the same episode, one earlier episode (*30 Minutes After Noon*), both feature films and an array of officially authorised and licensed merchandise.

*The Century 21 **Joe 90** Annuals, incidentally, set the series in 1993/94 - whichever date is 'true' for **Joe** is perhaps the subject for another discussion, but it isn't important to this one

** This is not necessarily a safe assumption to make - after all, the later issues of "TV21" in Joe's universe couldn't have incorporated "Joe 90 Top Secret" after issue 242 to become "TV21 And Joe 90", could they?

My thanks to Stephen Le Vesconte and Kerth Ansell for presenting me with the thoughts on the topics covered in this column - although I disagreed with them in some areas, they were very helpful in crystallising my own thoughts.

BIGRAT

BASIC INFORMATION GROUP RESOURCE • ANDERSON TELEVISION

The BIGRAT (Basic Information Group Resource - Anderson Television) computer is on line and ready to process your queries about the Gerry Anderson television series and films. You can send your queries to BIGRAT care of the FABMail address, but please note that the computer is unable to answer questions of a philosophical or speculative nature.

Michael Cavenagh, Bournemouth, Dorset

My favourite of all the theme tunes for the Gerry Anderson series is the brilliant one that Barry Gray wrote for *The Secret Service*. The thing about it, though, that has puzzled me for a number of years is that I cannot make head nor tail of the bit of hymn that can be heard at the start (before the dongs and the "dup-dup-dup-durrum" Mike Sammes Singers bit). Can you tell me what the hymn is and what are the words that are being sung? It all sounds like a jumble on my videos.

BIGRAT replies:

It is hardly surprising that the words of the 'hymn' are unclear as all four verses are being sung at once by the different sections of the 'choir' in the theme's introductory passage. The lyrics of each verse offer variations on the same theme of day turning into night but it is the soprano verse that can be most clearly heard. The song itself is not identified by a separate title - it simply forms the opening of "The Secret Service Theme". It was performed by eight members of the Mike Sammes Singers (who had previously recorded the theme for *Supercar*'s second season in 1961) and recorded at the CTS Studios in Wembley on October 16th, 1968.

The lyrics of the four parts of the song are as follows:

Soprano:

When the day is nearly ended,
Evening shadows dim the light,
In the darkness all is blended,
Turning day into the night.

Alto:

As the evening shadows fall,
When the sun has nearly gone,
Darkness falling, night enthralling,
Now the busy day is done.

Tenor:

Now the night is drawing near,
And the busy day is through,
All is changing, re-arranging
Nature as night is new.

Bass:

Evening shadows dim the light,
Darkness drawing slowly near,
Shading Mother Nature over,
All is still as stars appear.

S.P. Machin, Taunton, Somerset

On page 32 of the Bostree book "UFO & Space:1999" by Chris Drake there is a picture from *Space:1999* of Barbara Bain and a blue-faced man on Moonbase Alpha. I have not seen this shot in any of my videos of the second series. Do you have any information on why this shot is missing?

BIGRAT replies:

The picture in question isn't really 'missing' from the Year Two *Space:1999* episodes as it was never really a part of them in the first place. The shot which features Barbara Bain as Dr. Russell apparently repelling an actor in blue make-up and a blue jumpsuit, was staged on the Command Center set as part of an extensive promotional photo shoot for the series' second season. Other pictures from this session that you may have seen feature Catherine Schell (as Maya) and Martin Landau (as Koenig) fighting with an actor dressed in one of the Vegan android costumes (from *One Moment Of Humanity*), Landau smashing through a glass door, and Tony Anhalt (as Tony Verdeschi) and Nick Tate (as Alan Carter) struggling with an actor dressed in a sack-cloth costume previously seen on a worker alien in *The Metamorph*.

Another such session was staged on the Eagle cockpit set where Landau, Bain, Schell and Anhalt appeared in a variety of action poses, while controlled flames in front of the camera gave the impression that the Eagle was on fire. The actor in the Vegan android costume appeared again in some of these shots and Landau was also photographed fighting with an actor dressed in a Vegan Number costume (also from *One Moment Of Humanity*).

Several of these photographs appeared in the 1977 and 1978 *Space:1999* Annuals (World Distributors) and continue to turn up today - on video sleeves, for example, and in promotional pieces about the programme in magazines.

Paul Burke, Godalming, Surrey

As a relatively new member to Fanderson, something is puzzling me. Nowhere in any issues of FAB that I have received or in any of the merchandise that I have purchased from Fanderson Sales - such as the excellent "Fanderson Gold" book - is any mention made of my favourite Gerry Anderson series, *Space Patrol*. I can clearly remember watching this series in the Sixties and following the adventures of the crew of the Galasphere. Why aren't there any articles about the series in FAB and what has happened to the programme? It never gets shown on television and isn't available on video.

BIGRAT replies:

Fanderson does not cover *Space Patrol* because the series was not produced by Gerry Anderson, although it is often confused with the Anderson shows (and specifically *Fireball XL5*, with which it was contemporary) in the minds of the general public. Originally transmitted in 1963, *Space Patrol* was produced by Anderson's former colleagues Arthur Provis and Roberta Leigh but employed much less sophisticated puppets than those used by Anderson and his team at AP Films.

Set in the year 2100, *Space Patrol* featured the adventures of the crew of the United Galactic Organisation's Galasphere 347. The main characters were Captain Larry Dart, the Venusian Slim, Husky the Martian, base commander Colonel Raeburn, his Venusian secretary Maria, wacky inventor Professor Haggerty, his daughter Cassiopea, and the Gabblerdickum bird, a Martian parrot. Voices were provided by Dick Vosburgh, Ronnie Stevens, Murray Kash and Libby Morris.

Although it achieved a measure of success both in the UK and overseas in the early Sixties, *Space Patrol* looks extremely crude today in comparison with the Anderson productions, and seems to have no value for potential merchandisers or broadcasters. The rights to the series are believed to be owned by Roberta Leigh who also holds all the film prints of the episodes and appears to be reluctant to release them for exploitation.



Samantha Goodwin, Guildford, Surrey

Once again Fanderson has surprised me by the quality and professional standard of its merchandise. I must say that when I first heard of the replacement of the **AlphaCon** video by **The Space:1999 Documentary**, I was more than a little cynical about Fanderson's intentions - was this just an attempt to get more money out of the fans for very little effort?

As time went on, it became more apparent from comments that I had heard from other fans and the subsequent screening of the edited **Space:1999 Documentary** on Bravo that we were likely to be privy to a lot more information about the series. So thankfully, against my better judgement, I decided to fork out for the new video.

Although for me £20 is far in excess of what I am normally prepared to pay for a video, I must say that from my very first impression to my fourth repeat viewing it is worth every penny. The cover is up to Fanderson's usual standard, obviously prepared by people who actually care about the series (as compared to the dreadful covers on PolyGram's recent **Space:1999** video releases!) and added to this I was surprised to find that the video was supplemented by an information-packed booklet containing many behind-the-scenes photos that I have never seen before. So, a few goodies added in, but what did I get for my money that I hadn't already seen on Bravo?

I was pleased to find that the video was twice the length of the Bravo version as I felt that this was rushed and skimmed over many issues, but the extra length you promised could simply have been padded out with clips. Instead, we are treated to much more interview footage, more interviewees, more behind-the-scenes film and rare Barry Gray music. I was heartened to hear yet more comments from Martin Landau and Barbara Bain about the show and its development. They, along with Barry Morse, obviously still have deep feelings about what happened to the series and it was more than just another job. On the whole, the new video seems to be nicely paced and fairly well balanced.

So, the video is definitely value-for-money, but I still have some unanswered questions. It was novel to split the programme into two distinct parts (complete with commercial break) but I did feel that more interview footage would have been a better use of time than two separate title sequences. What happened to Prentis Hancock and Alibe Parsons, who had both appeared in **AlphaCon**, and where was Nick Tate? Have you got something against him, as the reviewer in "Starburst" suggested, to have omitted him so blatantly?

Where did the excellent cover art come from? Was it from one of ITC's unreleased compilation videos? I understand from other fans that there is a lot more interview and behind-the-scenes footage that has not been included - could you tell me what this is and whether Fanderson will eventually release it? Why was no behind-the-scenes footage from Year One included? And finally, why did we have to wait so long for the Fanderson version of the documentary to appear - over six months after the Bravo version was transmitted?

Thanks once again for an excellent magazine and an excellent video. Despite my initial reservations, the video was really good value and Fanderson continue to amaze me with their professional standards.

Tim Mallett and Glenn Pearce, producers of The Space:1999 Documentary reply:

"It's always helpful to receive feedback, good or bad, from people and we are delighted that you enjoyed the documentary, Samantha. We noted that you have a number of queries about the programme, and we will try to answer them as best we can.

Firstly, we split the programme into two parts so that we could comfortably include the commercials for the compilation features and the previously unseen trailer. We also felt that this would give viewers the option to stop the tape at this point if they were unable to watch the whole programme in one sitting.

All of the interview footage that we included within the programme was, we felt, the best of people's comments. As with any programme of this nature, you begin to find a certain repetition of thought, ideas and answers from the interviewees and, when cut together, it becomes rather like hearing the same tune played by different people and does nothing to further the programme's story. Some material, such as the bulk of our interview with Johnny Byrne, did not sit comfortably within the confines of the programme's format and better suits a printed medium - this material will, hopefully, appear in **FAB** in due course. [As indeed it does this issue - Chris]

The interviews recorded with Prentis Hancock and Alibe Parsons for the **AlphaCon** video were omitted due to their brevity. The material from those interviews that we had to draw on was not vast and did not add anything significant to the story so we chose to focus, where possible, on the new material. As to the absence of other members of the **1999** cast, such as Nick Tate and Tony Anholt, all we can say is that we contacted as many of them as possible to appear in the programme - some declined for reasons of their own, some requested a fee that we were unable to pay, others did not reply to our invitation. However, it stands as a testament to **Space:1999** that so many people involved with it, cast and crew, were happy to freely contribute so much of their time to the making of this documentary and we are immensely grateful to them all.

The Year Two behind-the-scenes footage was the only such material that we were able to find in the PolyGram vaults - if Year One behind-the-scenes footage exists, we have yet to find it.

The cover art for the video sleeve was painted by a lady called Angela Haycock who only had a dim and distant recollection of **Space:1999**, but when we approached her to do the cover she was delighted. Angela has trained as a fine artist and currently works on set design for films.

Our sincerest apologies for the long wait for the video release. When we agreed to make the programme for Fanderson, it was on the understanding that due to the fact that a programme of this kind would normally cost in the region of £50,000 to £60,000 to make (well outside Fanderson's budget), we would agree to undertake the work for nothing with the proviso that any paying productions from new and existing clients would have to take priority at every stage. We were inundated with other contracts at around the time of our planned completion date and therefore had to put the documentary on the back burner."

David Sisson, Nottingham

Although I was initially disappointed by Derek Wadsworth's theme tune to **Space:1999's** Year Two, I have always liked all the incidental music played during the episodes - in fact, it's probably the best thing about Year Two. Since seeing Derek interviewed on **The Space:1999 Documentary**, I kept thinking, "Why doesn't Fanderson get together with him and release some music on a single as part of the membership package?" So, imagine my delight as I walked into my local sci-fi shop to discover a **Space:1999** Year Two Soundtrack CD with almost 75 minutes of his music on it. The CD features music from four episodes, *The Metamorph*, *The Exiles*, *One Moment Of Humanity* and *Space Warp* - music that was recut and used throughout the twenty-four episodes. Also of interest are three alternate main themes,

one of which I prefer to the one that was used.

All in all, this is the best theme music album I have ever bought and I certainly recommend it to all other **Space:1999** fans, although I'm not sure if they'll be able to get it, as for some strange reason, it says on the back "Produced for the promotional purposes of the composer only. Public sale is strictly prohibited." Does anybody know what's going on?

*Ahem! What's going on is that this CD is an unlicensed item of merchandise which was produced purely to promote Derek's work - as it says on the sleeve - and it is actually illegal to offer the disc for public sale as this contravenes PolyGram's copyright and ownership of the music and intellectual rights to **Space:1999**. However, despite the clear instructions on the sleeve, certain SF media and soundtrack specialist outlets appear to be being supplied with copies of the album by a source overseas which they are selling on to their customers, often at completely exorbitant prices (upwards of £25 each) at risk of prosecution.*

*The sad thing about it is that the album itself really is quite superb and just what **Space:1999** fans have been crying out for for the last two decades. Its appearance now, in this manner, has possibly jeopardised the production of a legal, properly licensed and approved CD that everyone could purchase from any record store without having to take out a second mortgage or unknowingly aiding and abetting a criminal action.*

Karel de Beer, Hoensbroek, The Netherlands

I want to react on the article "The Dating Game" in FAB 26. 2065 seems to be more logical now, but if dates are wrong in **Thunderbirds**, then I think it's also wrong in other fields, like the length of TB3: 61 metres or 86 metres as in *Give Or Take A Million*. I stick to 61 metres until someone can really prove the opposite.

Other faults nobody seems to notice for instance are the VTOL rockets that fire from the place where the hydraulic legs come out in TB2, or that the container pods can't slide under the fuselage of TB2 in the way the legs are placed, or the couch that goes to TB3 would have to be placed where Jeff's desk is, otherwise it would go down and ram TB1 when it goes down the slipway, etc. etc.

What I mean is, don't take it too seriously. It's not meant for that. It's only sci-fi - that means fiction with a lot of science, of course, but just not enough to believe it's real.

No, of course the Anderson shows aren't meant to be taken seriously. They're meant to involve a suspension of disbelief and be taken purely as entertainment. There are enough SF TV shows around already with droves of fans who treat their favourite programme as if it's a religion instead of something to be entertained by for a little while - I think you know the shows I'm talking about.

But when it comes down to it, taking the nuts and bolts of our favourite TV shows apart makes the programmes themselves more interesting: learning how the programmes were made, what the programme makers were striving for, what the actors thought about the work that they were doing, and spotting mistakes, discrepancies, plot holes, in-jokes and subtle continuity can only add to our enjoyment of the shows whether or not we're consciously aware of it all the next time we sit down to watch an episode. Isn't that part of what being a fan of these shows is all about? And let's face it, if we didn't have an interest in these things, what on Earth would we fill FAB with every issue?



FAB BACK ISSUES

Back issues of FAB Magazine are available from Fanderson Sales. Each magazine is packed with news, interviews and articles as detailed below.

FABs 1 to 5: SOLD OUT!

FAB 6: Stanley Unwin; **Stingray** episode listing; Nick Tate/Alan Carter biographies; **Thunderbirds** Episode Guide: Pt 4.
Cover: **The Secret Service: A Case For The Bishop**

FAB 7: SOLD OUT!

FAB 8: Vladek Sheybal; **The Protectors - Lena**; **Captain Scarlet** Episode Guide: Pt 1; Sing-Along-A-Supermarionation.
Cover: **Captain Scarlet: Codename Europa/Special Assignment**

FAB 9: Zienia Merton; **Captain Scarlet** Episode Guide: Pt 2.
Cover: **Joe 90: Arctic Adventure /Hi-jacked**

FAB 10: Michael Billington; The Making Of **UFO**: Pt 1; The **UFO** Location Tour; **Captain Scarlet** Episode Guide: Pt 3. Cover: **UFO - Sub-Smash**

FAB 11: Mike Noble; The Making Of **UFO**: Pt 2; **Terrahawks** episode listing; Martin Landau/John Koenig biographies; **Captain Scarlet** Episode Guide: Pt 4.
Cover: **Space:1999 - The Metamorph/Devil's Planet**

FAB 12: Kevin Davies (Pt 1); The Making Of **UFO**: Pt 3; **Crossroads To Crime**; **Terrahawks** Episode Guide: Pt 1. Cover: **Terrahawks: Yung-Star**

FAB 13: Kevin Davies (Pt 2); The Making Of **Fireball XL5**: Pt 1; **Space:1999** Year Two episode listing; **Terrahawks** Episode Guide: Pt 2.
Cover: **Fireball XL5: Steve & Venus/Space:1999 - One Moment Of Humanity**

FAB 14: SOLD OUT!

FAB 15: A Tribute To Barry Gray including interview and discography; **Terrahawks** Episode Guide: Pt 4. Cover: **Stingray: Marina/Joe 90 - The Professional**

FAB 16 & 17: SOLD OUT!

FAB 18: Phil Morrow, Peter Duffell, Chris Dando, Marcia Gay; The Making Of **Thunderbirds**: Pt 1; **The Secret Service** Episode Guide: Pt 2.
Cover: **Space Precinct: Police Cruiser (Divided We Stand)/Station House**

FAB 19: Simone Bendix, Jerome Willis, David Quilter, Rob Thirtle, Andy Dawson, Christine Glanville; The Making Of **Thunderbirds**: Pt 2.
Cover: **Thunderbird 6/Space Precinct: Illegal**

FAB 20: The 'Countdown' Story; **UFO** Episode Guide: Pt 1; The Making Of **Thunderbirds**: Pt 3. Cover: **UFO: Kill Straker!/The Man Who Came Back**

FAB 21: **Space:1999** 20th Anniversary Special - Tributes from cast and crew; **UFO** Episode Guide: Pt 2. Cover: **Space:1999: Guardian Of Piri/The AB Chrysalis**

FAB 22: A Tribute to Derek Meddings including complete biography and screenography; John Glen & Piers Haggard. Cover: **Space Precinct Space Suburb**

FAB 23: Richard Gregory & Roy Scott; **UFO** Episode Guide: Pt 3; **Thunderbirds** merchandise: Pt 1. Cover: **UFO: The Man Who Came Back/Kill Straker!**

FAB 24: Keith Wilson: Pt 1; The Making Of **Thunderbirds**: Pt 4; **UFO** Episode Guide: Pt 4. Cover: **Lady Penelope/Space:1999: Another Time, Another Place**

FAB 25: SOLD OUT!

FAB 26: **Space Precinct** memories: Richard James, Nic Klein, Megan Olive & David Quilter; The Making Of **Thunderbirds**: Pt 6; **Stingray** Episode Guide: Pt 2; **Thunderbirds** merchandise: Pt 2.
Cover: **Gerry Anderson & Thunderbird 2/Lavender Castle: Captain Thrice**

FAB 27: Ed Bishop: Pt 1; **Captain Scarlet** Mini-Albums Guide; **Thunderbirds** merchandise: Pt 3. Cover: **Captain Scarlet: Lunarville 7/The Launching**

FAB 28: Ed Bishop: Pt 2; **Captain Scarlet** merchandise: Pt 1; **Stingray** Episode Guide: Pt 3. Cover: **UFO: The Psychobombs/The Man Who Came Back**

Each issue costs **£3.50** (inclusive of postage) for members resident in the UK - **£4.50** (inclusive of postage) for overseas members. Please make cheques or postal orders (£ Sterling only) payable to **Fanderson Sales**.
Send your orders, clearly stating which issues you require, to:
Fanderson Sales, c/o Stephen Brown, 15 Somerset Road, Erdington, Birmingham B23 6NQ, UK
allowing at least 28 days for delivery.

TAYBOR'S EMPORIUM

Taybor's Emporium listings are free of charge to all Fanderson members and are accepted in good faith. Fanderson is unable to take any responsibility for resulting private trade or transactions. Members found to be abusing the spirit of the Emporium will be expelled from the club without refund.

Members should forward Emporium listings to the FABMail address, keeping text to an absolute minimum. Please note: we cannot accept listings that refer to any merchandise other than Gerry Anderson-related items, nor can we print members' telephone numbers. If your advert does not appear here, please be patient - it will appear next issue.

WANTED:

32 videotaped Captain Scarlet episodes on blank tapes (recorded from BBC).
Thunderbirds episodes *Trapped In The Sky* and *Sun Probe* on blank tape (recorded from BBC)

CONTACT:

Paul Wells, 56 Castlesteads Drive, Sandsfield Park, Carlisle CA2 7XD

FOR SALE:

Large collection of Anderson memorabilia.

CONTACT (please send sae):

Richard Battersby, Willow House, Coaley, Dursley, Glos GL11 5EG

WANTED:

Century 21 Mini-Album "Space Age Nursery Rhymes" - Barry Gray
Fanderson EP "Music From The 21st Century" - Barry Gray
CONTACT (please state condition):

Mathew Woodall, 29 Herne Hill Road, London SE24 0AX

WANTED:

TV21 N°s 28, 36

Joe 90 Top Secret N°s 29, 30, 32, 33

Thunderbirds Extra (1966)

Various Lady Penelope Comics

FOR SALE:

French Space:1999 OLM Telefon Guide Book

CONTACT:

Jeremy Guy, 137A Alford Road, Edwalton, Nottingham NG12 4AT

WANTED:

FAB magazine N°s 1, 2, 3, 4, 5, 16 & 17

FOR SWAP:

FAB magazine N°s 9 & 10

CONTACT:

Enrique Klapp, 5331 1/2 West Virginia Avenue, Hollywood, CA 90029-1107

[e-mail: eklapp@pacball.net]

WANTED:

FAB issues 16 & 17 - good price paid for each

CONTACT:

E. Randall, 5 Danvers Drive, Luton, Beds LU3 4EF

FOR SALE:

Thunderbirds Pro Set trading cards. Packs of 10 assorted - £1.25

Stingray T-shirt size XL (new) - £8

Terrahawks Annual (fair condition, some pages loose) - offers

Stingray Annual 1993 (good condition) - offers

CONTACT:

Darryl Schrader, 41 Amhurst Gardens, Belton, Gt. Yarmouth, Norfolk NR31 9PJ

WANTED:

Year One Space:1999 novels: "Lunar Attack", "Earthfall", "Collision Course"

Dick Spanner videotapes

Terrahawks videotapes 3 & 6 (will pay up to £5)

CONTACT:

Paul Sheehan, 105 Coombe Park Road, Binley, Coventry, CV3 2PD

FOR SALE:

Thunderbirds boxed set (Matchbox). As new.

Contains vehicles 1, 2, 3, 4 and FAB 1. Rare - £28.

Thunderbirds figures (Matchbox). As new on card - £6.50 each. Postage extra.

CONTACT:

Mr. N. Chappell, 20E Veronica Road, London SW17 8QL

FOR SALE:

Titan "Gerry Anderson Episode Guide" by Adam Pirani - £10

Manga Space Precinct Book 1 "The Last Warrior" - £2.50

Panini Space Precinct Sticker Album (complete) - £1.50

Century 21 Captain Scarlet issue - £1.25

CONTACT:

Christian Bews, 51 Elmfield Avenue, Aberdeen, AB2 3NU

FOR TRADE:

"The Making Of Space:1999" paperback

TV21 "Thunderbirds Are Go" Film Special (1966)

TV21 Stingray Special (1966)

"Fireball" 7" single by Don Spencer (1963)

Space:1999 Board Game (Omnia - 1975)

Kelloggs SPV mail-order kit (1967) - repaired, some bits missing, but rare!

UFO Annual 1970

Space:1999 Annual 1979

Countdown Comic N°2 (1971)

WILL SWAP FOR:

Vivid Imaginations SPV and Angel Playsets & Dekkertoys Playsuits (Scarlet, Black, Stingray) - all mint/boxed.

CONTACT (offers please):

Jim Connolly, 75 Stechford Lane, Ward End, Birmingham B8 2AP

FOR SALE:

Mini Album "Music From 21st Century" (Barry Gray)

Mini-Album "Music of Barry Gray"

"No Strings Attached" (long play)

CD "FAB Music from Shows"

FAB magazines (13-24) in binder

CONTACT (offers please):

N. Thompson, 49 Grosvenor Ave., Swalwell, Newcastle upon Tyne

CONVENTION CHECK A-O.K.

CULT TV: ACTION '97. 24th-27th October 1997, Haven All-Action Centre, Caister, Great Yarmouth. Guests: Stuart Damon, Barry Morse, Brian Clemes, Herbert F. Solow, Gareth Hunt, Annette Andre, Elisabeth Sladen, Norman Lovett, Arthur Weingarten, Yvonne Fern. Four video rooms, discussion groups, merchandise dealers, star cabaret. Registration: £44 until end August (£49 from September 1st), children 2-15 years half price, under 2s free. For further details please send an sae to: **Cult TV:Action '97, P.O. Box 1701, Peterborough PE7 1ER**

LOCAL GROUPS

Fanderson members who would like to join a locally-based group of like-minded fans for group discussions and other social activities, may contact the club's Local Group leaders (shown below) who will be able to advise if space is available in their groups. Please remember to enclose a stamped self-addressed envelope when you write. If no group exists in your area, perhaps you would be interested in organising one? If so, simply forward your name and address to the FABMail address, marking your envelope 'Local Groups'.

BARNSTAPLE:

Dave Barnett, 36 Mead Park, Bickington, Barnstaple, Devon EX31 2PF

BIRMINGHAM:

Lynn Simpson, 15 Somerset Road, Erdington, Birmingham, B23 6NQ

BRISTOL:

Katie Bleathman, 26 Milner Road, Horfield, Bristol, Avon BS7 9PQ

HIGH WYCOMBE:

Glo Thorogood, 133 Totteridge Lane, High Wycombe, Bucks HP13 7PG

LEICESTER:

Malcolm Stephenson, 275 Goodwood Road, Leicester, LE5 6TT

LONDON:

Lorraine Malby, 11 Woodrifle Road, Leytonstone, London E11 1AH

SOUTHAMPTON:

James Lancaster, 53 Bursledon Road, Bitterne, Southampton, Hamps SO2 7LX

